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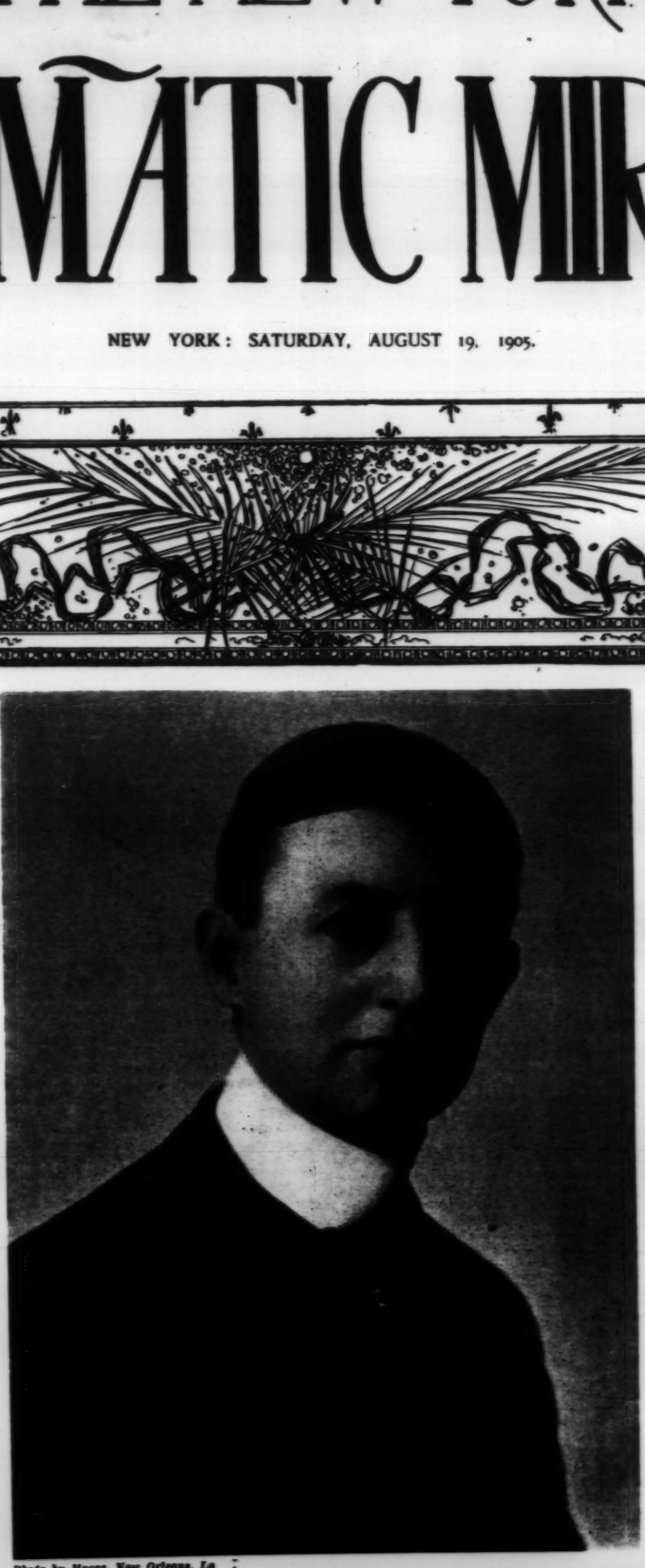

Photo by Moore, New Orleans, La.

SAM C. ALLEN.

THE MATINEE GIRL

THEY come frequently and from everywhere, requests for THE DRAMATIC MIRROR'S advice. To go to a dramatic school or not to go to a dramatic school, that is the question. Again and again the writers for THE MIRROR have answered that it is an individual question. If the writer can spare the two or more years required for a full course, if he can afford the expense, if he be not a sillykin to whom a little dramatic learning is a dangerous thing, the dramatic school can do him no harm. It may even do him some good. So many times I have made this answer with variations that in reply to the latest questioner—this time he is from Ohio—I am glad to hold my own oft expressed views in abeyance and submit this human document. The intelligent and energetic mother of a popular young player wrote me of her daughter's experience in and out of the schools, and asked me to withhold the young woman's name for obvious reasons.

"My daughter cannot afford to incur enmity—yet," she says, and continues in detail and with emphasis thus:

"My daughter attended for a year a well-known dramatic school in New York. It was a most expensive experiment.

"At the end of the year the head of the school told me personally that, although she was a bright girl, it was practically money thrown away, for he could see nothing special in her. (If she had had plenty of money he could have seen it.) While she was in a class of more than one hundred, she ranked second at the close of the year. She was then only sixteen, and the average age of the class was twenty-four to twenty-five. Yet the principal of the school said he could not allow her to enter the senior class without another year in the junior, thus keeping her in the school for three years until she graduated. Since it had cost me over a thousand dollars from September 30 to May 1, I did not think it worth the money to send her two years more in order to let her graduate. This school has not any time to waste on students who are without ample means.

"Now, for the training of the school, I consider that invaluable. I will be just and give credit where it is due. While money, money, money, is the predominating principle of that school, it is very thorough in its methods of teaching, and the student who is really there for study and work can derive great good.

"My daughter uses every day knowledge she gained there, but she was a student. She knew it meant bread and butter to her to be successful. She worked hours and hours while most of her class were out having jolly times. She refused all invitations for social events and got all there was to get out of the school. The methods, I have said, are good. There is plenty to learn, and anyone who takes the course must learn something of benefit, even though he never goes upon the stage. Voice culture, diction, rhetoric and training in easy carrying of one's self, entering and leaving rooms, all these are of inestimable value.

"Now, with that year of equipment, let me tell you what my daughter has done. She left school May 1, five years ago. Through an agent she secured a position as juvenile in a Southern stock company and opened with them May 14. She played juvenile for two weeks when the leading lady was taken suddenly ill and she was thrust into her parts. She did so well that they kept her all Summer playing leads, as the leading lady had to return North. My daughter played all the usual leads of a stock company for four months with satisfaction to the manager and public. Then she played the Empress Poppea in Quo Vadis in a road company, thus completing her first year. She could never, never, have done that work at her age but for the training she had received at the school. Then she joined a Summer stock company of excellent quality in New England. She closed with Quo Vadis in one town on Saturday night and the next Monday morning was rehearsing Kate Kennion, the lead in The Girl I Left Behind Me, with the Summer stock. She played many and varying parts that Summer, including Henriette in The Two Orphans and Eliza in Uncle Tom's Cabin. From May to August she continued with the company, closing to rehearse with a repertoire company in which she was to be leading lady. That season her repertoire included A Night Off, The Queen of Chinatown, Out in the Streets, Mr. Barnes of New York, Siberia and Leah the Forsaken. On the last day of April she closed with them, and on May 2 opened with a stock company in Boston. She remained with that company a year and a half, playing a variety of parts, several times the lead, with success and achieving popularity. She sent in her resignation, receiving from the manager a letter of acceptance with deep regret, a letter which we deeply prize.

"Perhaps this resignation was a mistake, but ambition prompted it. She resigned to accept a position in a large road production as the featured lead. After being out three months, much to our sorrow the company had to close. Like many others it shared last season's bad business all over the country. She played several short engagements after that and managed to fill out the season, although she lost considerable money.

"Then a repertoire company came forward, offering her a long season, opening early and at a good salary, and, fearing another bad year on account of election, she accepted the offer and finished last season with them. This summer she is playing leads in one of the best stock companies in the country. The Lady of Lyons is one of her best roles. She receives flattering notices always for the part. In fact I do not recall that she ever had a bad notice. She reads blank verse beautifully. That she learned at the school. She is now twenty-one, and she could never have done the work she has had it not been for her training in the school.

"This is a pretty good record for a young girl without money or influence. I have told you that when she left school her principal could see nothing special in her, but the alumni have elected her an honorary member because of her work, and she is now spoken of in the school as one of our students. Before she was twenty she was elected a member of the Professional Woman's League, and at seventeen she was a member of the Actors' Church Alliance and the Actors' Society. After her own ability and habits of concentration and hard work I lay all her success to the school.

"But we find that it is not a benefit to tell managers that she is a 'school actress.' We never mention it. As a rule I do not think that good positions can be secured through advertising the fact that she has been a dramatic student. When she left school I paid an agent $25 to secure the position in the Southern stock company, which he did, a position, by the way, that paid $8 a week, but became $25 when the leading woman was ill and she succeeded her.

"But I am not claiming that the schools will always do this for a student. Summing it all up it seems to me that, after all, it is largely with the individual. My daughter entered the school to learn, and what she learned has been of invaluable use to her. When she finished her year at school she still realized that she knew very little and went to work. She has worked almost continuously trying to get the right kind of experience. She still retains her simplicity of manner and realizes how little she really knows. I feel hopeful for her future, because of that quality in her. Mark the difference.

"A young woman whom we both knew took the full course at the same school. When she entered the school I think she had talent and ability. When she got through there was nothing more for her to learn. She knew it all and was so affected that it was laughable; talked with the most exaggerated English accent, 'donchaknow,' and informed me that there were only three managers in America who need apply. She came to New York a year ago to wait for the rush of managers. She is still waiting for the rush. She has not yet had an engagement."

The Giddy Gusher, who before she passed on to the observance of greater and more glorious drama than this earthly wrote brilliantly and heartily for this column, said: "Acting cannot be taught. A season of barnstorming will do more actual good than years of coaching and study."

Preparation for the stage young persons should undoubtedly have. Whether it should be sought in a complete or special course in one of the dramatic schools or in private tuition from the best actor available, that good old actor whom the Matinee Girl has so often invoked for this use, is again an individual question that should be settled by your own judgment and knowledge of your own conditions and governing circumstances.

At this writing I recall that Ida Conquest, a most intelligent actress, is a graduate of one of the schools. Selene Johnson, a pleasing player, is another. Mabel Howard, who originated Mme. Du Fresne in Zaza, was a "school actress." So is Jane Oaker.

A list of the names of players and their preparation show that Edwin Forrest studied elocution with Lemuel White, that Charlotte Cushman studied acting with a tragedian of her time named Barton, that Mlle. Mars was trained by her father, that Rachel began in the declamation class of the Conservatoire, and that the first Julia Dean was tutored by her father, an actor manager.

The late Alfred Ayers, who never minced matters that interested him and who was nothing if not an apostle of elocution, said concerning the experiment of a dramatic school founded by the late A. M. Palmer and conducted by Dion Boucicault:

"The existence of the Palmer-Boucicault school was brief and inglorious. A candidate for the stage might profit quite as much by being a pupil of any amateur dramatic association as by being a pupil of any of these so-called dramatic schools, a good half of which are mere confidence schemes. Delivery, which is nineteen-twentieths of the whole business, is the thing they one and all pay comparatively little attention to."

Having pondered these opinions, each reader who intends to go upon the stage must choose for himself. Whether to go to a dramatic school is like a proposal of marriage. Your answer will depend upon personal opportunities and individual tastes.

THE MATINEE GIRL.

SAM E. ALLEN.

Reared in a practical school, Sam E. Allen, of the firm of De Cordova and Allen, whose portrait appears on the first page of THE MIRROR, soon won reputation as one of the brightest business-managers in the profession.

Mr. Allen has been schooled in all branches of the business, in which he started at an early age as call-boy at Ford's Grand Opera House, Baltimore, in which city he was born on Dec. 23, 1868. He remained at Ford's for four years. Then his ambition to become an actor was realized when he became a member of the One of the Finest company, in which he acted for three years. He severed his connection with that organization to accept an engagement with A Dark Secret, with which he stayed four years before going over to the Hanlon Brothers company, where he acted as business-manager for the following two years. His direct, businesslike methods brought him a flattering offer to act in the same capacity at the Court Street Theatre, Buffalo, which offer he accepted. He remained with that management for four years. Then followed seasons as business-manager with A Bachelor's Honeymoon, Tess, Arizona, Near the Throne, with Lawrence Hanley as star, and several other attractions.

This season sees Mr. Allen connected with Leander De Cordova in a partnership which starts after years of pleasant business association and which, it is expected, will continue indefinitely. The new firm styles itself De Cordova and Allen and has selected as its first production The Shadow Behind the Throne, a high class melodrama, which is expected to place these young producers with one bound on the top rung of the ladder. The new play is the joint work of Alicia Ramsay and Rudolph De Cordova. De Cordova and Allen feel assured that they are setting such a high standard of excellence in play, company and production that other managers will be astounded at their enterprise and will be compelled to follow in their wake and offer to the public a higher class of dramatic entertainment. The authors of The Shadow Behind the Throne are under contract to write two more high class melodramas to be produced under the direction of the new firm next year.

THE SECRET SERVICE MAN.

A new detective melodrama, The Secret Service Man, by Warren Forbes and Owen Davis, had its first performance on any stage by the Cook Opera House Stock company, Rochester, on Aug. 7. Although it is rather a star's play than a stock play, it scored a quite sensational success by virtue of its unusual and absorbing story and its wildly exciting climaxes, packing the theatre beyond the "capacity" point throughout the week. The play concerns the successful effort of a plucky and resourceful "Central Office man" to break up the Mafia by becoming a member of the society and thus learning its secrets. To that end he appears on the East Side as an Italian fortune teller, hypnotist and wonder worker, whom the Mafia earnestly seeks as a valuable recruit on account of his supernatural powers and his unscrupulousness. The detective in the false position in which he has placed himself encounters many difficulties and comes near losing his sweetheart through his devotion to duty, but he never for a moment is less than master of the situation and finally triumphs completely, less by the employment of the ever ready revolver and other usual machinery of melodrama than by his ingenuity, quick wittedness and familiarity with the superstitions of the Italian criminal classes. The Secret Service Man seems likely to rank high among the melodrama successes of the year. The play was handsomely and completely put on by the management under direction of Stage-Manager Richard Baker and was excellently acted. Bert Lytell as the triumphant detective scored a marked individual success.

BELASCO GETS THE ACADEMY.

David Belasco has engaged all the time at the Academy of Music from January 1 until the close of the season in May. All the Belasco productions will probably be seen at this house during the year, and perhaps some of the plays of other independent managers.

The theatre has undergone considerable change in interior construction since last season. Besides the redecorating of the auditorium the stage has been cut away in front of the curtain line and three extra rows, containing eighty seats, have been put in.

Before January 1, the Academy attractions, after the season of 'Way Down East, will be The Virginian, The Wizard of Oz and Babes in Toyland.

ENGAGEMENTS.

Recent engagements for The Clansman, by Thomas Dixon, Jr., include John Abbott, Austin Webb, James B. Martin, John B. Hymer, Charles Avery, John B. Cooke, R. G. Thomas, Harriett Lee and Violet Mersereau.

Theodore Terry, for The Prince Chap, which will open at the Madison Square Theatre.

REFLECTIONS

Donald Bowles has arrived in New York after a vacation spent at his Summer home on Cape Ann. He has been engaged during the last two months in trying to regain some of the flesh he lost two years ago through an illness resulting from an operation for appendicitis. He has gained forty pounds and considers his vacation to have been a success. The above portrait of Mr. Bowles as Vinicius was taken during his engagement at the Columbia Theatre, Portland, Ore., last season.

After holding an option on the lease of the Shaftesbury Theatre, London, for many weeks, Lee Shubert surrendered it by cable last Wednesday, and the playhouse, which was once under the management of the late A. H. Chamberlyn, probably will pass under the control of one of several American managers who are said to be after it. Mr. Shubert said that after due deliberation he had decided not to undertake the management of the Shaftesbury, because he has one house in London, the Waldorf, where he thought all of his productions could be comfortably housed.

In connection with the forthcoming season of Mrs. Leffingwell's Boots at the Lyceum Theatre Alfred Sutro's new one-act drama, The Maker of Men, will be presented, with Margaret Illington and Ernst Lawfort to play the two parts in the piece.

Violet Barney canceled her engagement as leading woman with the International Stock company at Niagara Falls, and is spending a few days in New York prior to opening with the Aubrey stock in the same capacity.

Flora Fairfield, who has been spending her Summer vacation in her home on Lake St. Clair, Mich., left for Chicago last Thursday to join Rowland Gifford's Over Niagara Falls company (Eastern), and will play the leading ingenue in that production the coming season.

A new German character comedy part has been written for The Little Duchess and will be originated by Irving Brooks, who has won much favorable comment for his clever interpretation of German character comedy.

Wilbur Mack has closed his engagement as leading comedian with the Vallamont stock company, Williamsport, Pa., and is now rehearsing in Detroit with My Wife's Family company, with which Mr. Mack is featured.

John H. Havlin and George H. Nicolai have engaged Barney Gilmore for a period of five years. They will star him next season in The Rocky Road to Dublin.

The Rollicking Girl's one hundredth performance was marked on Aug. 8 in the Herald Square. Souvenirs in the shape of cut glass and sterling puff boxes were presented.

Seth Cabell Halsey is the originator of a unique souvenir postal card, known as the "Souvenir Postal of the Actors' Society Building Fund." Members of the profession all over the country purchase these cards in preference to any other, knowing that in this way they are helping the building fund. The postal shows a central figure of a cavalier smoking a huge pipe, the curling smoke from which forms a question mark, while in the background are pictures of the past and the present Actors' Society buildings.

Mrs. Morton John Stevenson, who as Kathleen Kerrigan was celebrated as one of the beautiful women of the stage ten years ago, intends to return to the profession, and has received several good offers.

Rehearsals for McFadden's Flats will commence next week. Among the members of this season's cast are Gussie Nelson, Mary Baker, Billy Barry, and the Speck Brothers. The new edition of the Flats will require a company of thirty-eight people. George Chenet will be the advance representative and Thomas R. Henry the manager.

Charles Klein, author of The Music Master, who returned from Europe recently, has gone to Merriewold Park for a rest before occupying a new house he has just purchased at 43 West 105th Street. Mr. Klein will begin work on his new plays early in September.

The Gingerbread Man, a musical fairy extravaganza, book and lyrics by Fred Ranken and music by A. Baldwin Sloane, will be presented in October with a cast including Homer Lind, Ross Snow, Eddie Redway, George Leslie, Cheridah Simpson, Jessie Bradbury, Flora Prince, and Frankie Bailey.

Ben Greet and his forty Woodland Players will give a series of six open air performances on Deal Lake, at Asbury Park, beginning to-morrow (Wednesday) evening. A Midsummer Night's Dream will be presented on Wednesday, Thursday and Saturday; Twelfth Night on Friday afternoon; The Tempest on Friday evening, and As You Like It on Saturday afternoon.

Margaret Ralph, who starred in Taming of the Shrew last season, will alternate As You Like It with that piece during the coming season in a tour of thirty-five weeks, covering the Middle and North West, under the direction of her former manager, Robert Lee Allen.

FORGOTTEN PLAYHOUSES.

The Early Theatres of New York and the Famous Actors Who Played There.

The question has been asked me so often as to the locality of this or that old playhouse that flourished in New York "Lang Syne." The question can be answered more minutely than I can answer by consulting Colonel Allston Brown's ponderous $30 book on "The Stage of New York," but as the average actor of to-day cannot raise the riffle of $30, I will give you (as I remember) from 1838 to 1858 all the notable theatres and music halls that flourished during that period, from my unpublished book of "Recollections of an Old Player."

The first of my recollections was the old Park, as it was called by its patrons, but the modest three-sheet bill then only named it "Theatre." That was the day before the window lithos, gutter snipes or heralds called attention to its attractions. The mere announcement that Mr. Forrest would, by request, repeat his performance of Spartacus the Gladiator or Mr. J. B. Booth would, at the earnest request of several well-known citizens, give Richard III on such a night was deemed sufficient to insure a full house. The passing of floral tributes over the footlights to a favored actress at the old Park would be taken as a gratuitous insult to the other ladies of the company as well as to the management. An engagement at the old Park was an assurance of a life engagement. Peter Richings, Harry and Tom Placide and old John Fisher knew how true that was.

The old Park occupied the site of what was the New York Express building on Park Row, opposite the present Post Office. In those days we truant scholars would wend our way to Theatre Alley (still known by that name) and watch the player folk hurrying to rehearsal. Big Peter Richings, then New York's "glass of fashion and mould of form," would push us aside from the doorway. The two Placides, Harry and Tom, the Dromios of the profession, sallow of complexion and stout of limb, would follow; then came cheery old John Fisher with his smile and "Now then, my little men, give us room. Go home to your mother and tell her she wants you." This would provoke a laugh from the lads. I pass through the old alley almost daily and often stand on the same spot of those well remembered days of yore and ask myself the question, "I wonder if those renowned players of 1838 ever revisit 'the glimpses of the moon,' if they have permission to do so?" Theatre Alley is the spot they would hie to, surely.

The next well remembered old playhouse was the National, at the corner of Church and Leonard streets, now occupied by a dry goods house. Originally it was built for an opera house and for a season or two the experiment was tried, but it failed to catch the non-musical society folks of old New York, and J. W. Wallack, Sr., then in the zenith of his popularity, leased the Opera House, and it was known till its destruction about the year 1842 or 1843 as the National Theatre. It was the home of those romantic dramas that made the name and fame of The Wallack to be known as the best exponent of domestic and romantic drama living. His rendition of Martin Haywood in The Rent Day, his Masseroni in The Brigand, and Dick Dashall in My Aunt were copied by all the rising young actors of that day; but there was only one Wallack until his son Lester took up the garment his father once wore and, like him, became the pet of society as well as a great romantic actor. There were others in the company who became great New York favorites. William Mitchell was one, who afterward became the quaint manager of the little Olympic on Broadway, near Grand Street. Billy Williams was the low comedian of the National and J. S. Browne, or, as he was better known, Robert Macaire Browne, was also a member of the old National. I have witnessed the acting of all our great light comedians, including Murdoch, Harry Perry and J. K. Mortimer, but J. S. Browne outtopped them all and that was no light task either. After its destruction the National was rebuilt by one Mr. Wilson, a tragedian; but his season was shortlived. Then W. E. Burton, of the Arch Street Theatre, Philadelphia, took the National for the production of the ever popular Naide Queen, introducing Charlotte Cushman as the water nymph. It was at the old National that the unfortunate Miss Missouri made her debut, and it was during that season the great scandal and death of one of the loveliest creatures ever seen on the American stage took place.

My next remembrance was the little Franklin on Chatham Square, known at this day as 223 Park Row. The building still remains as it was in 1838 under the management of W. E. Dinneford. The theatre proper was taken by the city to make what then was the "New Bowery Street." The boys' idol of that day was Bill Sefton, one of the best of heros in domestic or melodrama. He was also acknowledged to be the best of sailors in such parts as William in Black-Eyed Susan. After his death, W. G. Jones, the first husband of our own Mrs. W. G. Jones of to-day, was the acknowledged champion of the nautical drama. John Sefton, his brother, afterward became a great favorite on Broadway as an eccentric actor. John Sefton was without a rival. It was at the little Franklin Joe Jefferson first looked upon the footlights. He speaks of it in his book. It was with Daddy Rice in Jim Crow. About the year 1845 the little Franklin came into possession of the notorious Dr. Collyer, whose model artists' exhibitions provoked the indignation of the respectable portion of the community and the authorities closed the house. It is now a liquor shop, where for the small sum of 10 cents the thirst of the visitor can be assuaged.

My next recollection was the Richmond Hill Theatre, situated on the corner of Varick and Charlton streets. The building was of the Colonial type and was formerly the residence of the famous Aaron Burr, ex-Vice-President of the United States and the slayer of his inveterate foe, Alexander Hamilton. The grounds were ample and were used as a pleasure garden. The theatre was a small one and for a time was under the management of the loud-toned, swaggering melodramatic Charley Freer, a product of the East End London Theatre. It was at the old Richmond Hill about the year 1847 I witnessed the debut of three young men in a melodrama. It was my good fortune many years after to become personally acquainted with two of them. The elder of the three was Wilmarth Waller, the tragedian; the other Alonzo Phelps, the juvenile of the days of 1852 and 1853 in California. The third was Edwin Varrey, so many years in the company of Joe Jefferson. He is the only one of the trio alive now.

Niblo's Garden, occupying the block on the east side of Broadway from Prince to Houston, is well known to the graybeards of old New York; like Vauxhall Garden, which stood on the grounds now occupied by the Astor Library, immediately opposite to Cooper Institute, both dispensed soft drinks and ice cream to the visitors while listening to the strains of the orchestra. Tiny lamps spluttered around the boxwood borders and over the graveled walks, and when the intermission was over all would hurry back to the pavilion to catch a glimpse of the wonderful Ravel Family in their tight rope performances, to be followed by a pantomime of the French Pierrot order. Niblo's afterward became a theatre without a garden and under Jarrett and Palmer's management was the nursery of what is now the nude drama, only then it was of the diabolic, weird order; to-day it is of the musical, nonsensical kind.

Of all the old playhouses but one remains, the Old Bowery, now known as the Thalia. What a history is in its life from 1830 to 1850! Scarcely an actor of any celebrity in the United States but won his spurs on the boards of the Old Bowery. Away back to the days of Duff, Hamblin, Ingersoll and Thorne, Sr., within the walls of the old house the heroic voices of J. R. Scott, Edwin Forrest, Edwin Eddy, Lester Wallack, William Whally, J. B. Studly and a host of others now forgotten have been heard. There the humorous Bill Gates, the unctuous George Fox, the versatile Fanny Herring, the popular favorite, Mrs. W. G. Jones, have all played to admiring audiences. But the old home of the drama will hear them no more. Save one or two, all have passed away, and Yiddish only is heard within those old walls now, where the English language in all its purity was the rule of other days.

Any one passing the corner of Broadway and Worth streets, threading his way through trucks and dry goods boxes, would scarcely believe that the block from what was Anthony (now Worth) to Pearl Street was the theatrical as well as the sporting Rialto of 1856. Two doors from the corner of Worth, the site of Tefft, Weller and Company's large dry goods warehouse, stood the original Broadway Theatre. I say original, for there were two others that took the name a few years later. The old Broadway was the model playhouse of America. It was built by Colonel Alva Mann, a retired circus manager. Colonel Mann gave instruction to the architect and builders to erect a theatre upon the land purchased that could not be rivaled either on this continent or in Europe, and as they had an unlimited bank account to draw from, they kept their word to meet his expectations. The old Broadway even at this late day would be considered a marvel. True, the houses of to-day by the aid of electricity and the garish get up of the auditorium in beautiful coloring would mislead you to think otherwise, but the Broadway was as perfect in acoustic quality as any public building ever erected. The same perfection also was in the line of sight, and the dressing-rooms were the first in which each had a lavatory, bathtub and even a dresser. I have seen the interior of many playhouses since, but I never yet found one for safety and comfort that could compare with the old Broadway Theatre, and I know whereof I speak, for it was within its walls I spoke the first word in the East when I returned to my native city from California in 1858. It was at the Broadway also I had the honor of playing with some of the dramatic bright lights of the stage—Forrest, Davenport, Wallack the younger, Barry Sullivan and others.

The closing performance of the old Broadway was a scene not easily forgotten. It was the last night of the magnificent production of Shakespeare's Antony and Cleopatra, an entertainment both artistically and scenically that would stand with any of the so-called grand productions of to-day. The theatre had become the property the last few years of its existence of ex-District Attorney James R. Whiting, and as the trend of theatregoers was wending its way uptownward the Whiting estate sold the land for business purposes, and the entire theatre, or what could be removed from it, went to build the New Bowery Theatre, on the Bowery between Canal and Hester streets, under the new management of Fox and Lingard. Although the fixtures, scenery and appurtenances were of the old Broadway, there was a something lacking to remind you of America's choicest playhouse.

Another forgotten Temple of Thepsis was the Chatham Garden Theatre, located at Chatham Street (now Park Row), between Duane and Pearl streets, on the west side of the street half way between the two. That was before my time, but I distinctly remember the large iron gates that opened on a wide alleyway that led to the theatre. It was sold to a religious congregation and afterward known as Chatham Street Chapel. I believe it was the scene of the many triumphs of the great Mary Duff, Mrs. Gilbert and Henry Wallack.

There was a small theatre on the Bowery called the St. Charles, opposite to Pell Street. Charley White, the minstrel, either built it himself or had a controlling interest in it. It was the *alma mater* of a very young girl who made a sensation in domestic and other dramas, named Maggie Mitchell, then not much known, but a few years after she left it was much better known. The little lady is still alive at the time of this writing and I hope will be for many years to come. The old Winter Garden, formerly Metropolitan, is still remembered by the playgoer of 1868 to 1870. Burton drove Laura Keene from it, which caused her to build the Olympic on the next block below, and disaster overtaking Burton, William Stuart, associated with Boucicault, christened it the Winter Garden Theatre. Why that name none could ever guess. It was at the old Winter Garden the late Joe Jefferson, Harry Pearson and George Jamison, aided by Boucicault and his bonnie wife, Agnes Robertson, brought out in rapid succession Dot, The Octoroon and a dozen other successes. But the Red Letter night of Stuart's management was the one when he brought the brothers Booth, Edwin, Junius B., Jr., and J. Wilkes, together in Shakespeare's Julius Cæsar, followed by Edwin Booth's run of Hamlet of 100 nights.

These are about the most prominent theatres of the past I can recall. The music halls were numerous. White's Melodrama on the Bowery, near Canal Street, was the most notable, Mechanics' Hall on Broadway, afterward known as Bryant's Minstrels Hall; Stuyvesant Institute, nearly opposite Bond Street on Broadway, and Mat Brenna's Hall, at the corner of Centre and Pearl streets, which was given to negro minstrelsy altogether, the kindergarten of such artists as Matt Peel, Luke West and Dave Reed. Another hall was on the second floor of a building standing on the corner of Broadway and Chambers Street, where the Shoe and Leather Bank now stands. The old Bleecker Street Garden, on Bleecker near Cornelia, was the spot where Pony Moore would entertain the playgoers of Greenwich Village on the banjo on a Summer night. There may be others, but I cannot recall them. Another question has often been asked: How the actors and actresses of those forgotten days would rank with those of the present day. As Dogberry says, "Comparisons are odorous." The theatregoer of five and thirty years ago, who witnessed Edwin Forrest in King Lear; Wallack the younger in Fagan the Jew or in The Man in the Iron Mask, can never forget the impression made on him by these thrilling performances. Of the acting in the magnificent get-up of some of the $75,000 productions no impression can be made. The praise is all bestowed upon the scenery, costumes, properties, music and the female form, especially in marches, choruses and stage pictures, and that praise is just, too. The producers of these up-to-date entertainments spare no expense. Money is lavishly spent, threatening bankruptcy, but the strain is kept up, each succeeding enterprise more golden than the other. When will it stop? Is there no limit as yet? Had Thompson and Dundy lived in the days of flats and grooves and went on at the breakneck rate they are going on now, reckless in expenditure, they would be taken in charge by their friends and placed in a sanitarium as persons who did not know the value of money, if they got what they needed.

I had nearly forgotten the little Olympic on Broadway, near Grand Street. It was the home of burlesque, and Dr. Northall, the dramatist, supplied the playlets to shoot the follies of that time, political, social and otherwise. Among the company could be found some very able comedians. Mitchell himself could not in the line of burlesque be equaled. The heavy father and dialect comedian was John Nickinson, father of the present Mrs. C. M. Walcott. Young Chanfrau commenced his brilliant career at this little house in Mose the Fire Laddie. Constancia Clarke, May Taylor, Mrs. H. Tim and others would be classed with your Lillian Russells, Fay Templetons and Marie Cahills of the present time. Not one of the above named received as high as $25 per week; the pit was only twelve cents, the boxes fifty cents. If a noisy crowd in the pit would not cease their uproar at the crack of a policeman's cane, Mitchell himself, before the curtain, would scowl and with a threatening gesture inform the unsubdued boys that unless quiet was restored the price of admission to the pit would immediately be raised from twelve cents to twenty-five cents. The effect was electrical. Then "order reigned in Warsaw."

J. J. McCLOSKEY.

CUES.

Blanche Walsh and her company began rehearsals at the Madison Square Theatre last Tuesday. The house will open Aug. 21 with The Woman in the Case.

The three hundredth performance of Fantana and souvenir night is announced for Sept. 12 at the Lyric Theatre. Silver lead pencils will be given in commemoration of the event.

Suzanne Santje will be starred in Saving the Wind this season, opening at Newport News, Va., on October 2.

Ella Grove (Evelyn Selby) secured a divorce from Will Lee Grove in the May term of the circuit court of the county of Floyd, Ind., on May 10, 1905, before Judge W. C. Utz.

ENGAGEMENTS.

Pliny Rutledge, with Julius Cahn making his third year in David Harum.

Walter Penington, for Sheldon Corthill, in The Pit, supporting Wilton Lackaye, under W. A. Brady's management.

Edith Rowand, to originate the leading role in The Life That Kills, to be produced Aug. 17, at Elizabeth, N. J.

Edgar Selwyn, to stage Edmund Burke, in which Chauncey Olcott will appear this season.

By Priestly Morrison, for the Empire Theatre, Cleveland, Ohio: Frank Camp, G. Alanson Lisey, W. J. Deming, George S. Leane, Thomas Williams, Charles J. Wilson, Myrtle May, Helen Singer, Isobel O'Madigan, Mary Horne, and Elfie Lasche. Oscar Apfel will manage the stage.

Nellie V. Nichols and E. Colt Albertson, for The Sultan of Sulu, opening at Atlantic City Aug. 10.

Claude Soares, to play King Henry V in Richard III with John Griffith.

John Haight, for Human Hearts, Western.

David R. Young, for Ann La Mont.

Katherine Grey, for the leading role in Faith Mather, which will be produced at the Park Theatre, Boston, on Sept. 4.

Louise Galloway, Ida Vernon, Boyd Putnam, and Walter Thomas, to support Henrietta Crosman, in Mary, Mary, Quite Contrary.

Seth Cabell Halsey, by James H. Wallack, to originate the role of Hobart Hyde in She Dared Do Right, opening at Middletown, N. Y.

N. S. Woods has signed an indefinite contract with A. H. Woods to appear in his melodramas. The vehicle for the first season is to be Lost in a Big City.

Harry Fields, for the character of the Hebrew manager of an amateur prize fighter in The Belle of Avenue A.

Charles Montgomery has been re-engaged by Joseph De Grasse to play Joseph in his scenic production of Richelieu.

Adolph Jackson has been engaged to play the leading heavy with Tim Murphy in the production of The Corner in Coffee, which opens at Norfolk, Va., Aug. 26.

John Wylie, for principal comedy with The Show Girl.

Sam Wylie for the King in Isle of Spice, Eastern.

Harry S. Hadfield, for the last two seasons in the support of Richard Mansfield, has signed for the coming season with the stock company at the Empire Theatre, Boston.

Willard Robertson and J. H. Doyle, for the De Vonde Stock company.

Lynn Osborn, for heavy in A Dangerous Life.

Al. E. Gaylord, formerly of Shubert Brothers and F. F. Proctor, has been engaged as leader of the orchestra at Grand Opera House.

Charles H. Prince, by Sam H. Harris for Charles Blake in Forty-five Minutes from Broadway.

Arthur Row, re-engaged by Charles Frohman for this season.

William Kirk Allen, by Wagenhals and Kemper for The Woman in the Case.

Katherine Fisher, by Liebler and Company for The Square Man.

Elsa Buerger has signed with Joseph Jefferson, Jr., for ingenues.

Percy Plunkett, who played Amos Pollock in Shadows on the Hearth last season, has been re-engaged by Arthur C. Aiston to play the same part next year. Mr. Aiston has made a special stipulation in Mr. Plunkett's contract that he shall tell no Edgartown fish stories during the season, and with that end in view Mr. Plunkett has been excused from two or three rehearsals to enable him to go up to Edgartown to pack away in camphor his house belongings and fish stories.

Mary Boland, re-engaged by Henry B. Harris to be the leading woman for Robert Edeson in Strongheart.

To support Olga Nethersole under the direction of Charles Dillingham in The Labyrinth: Hamilton Revelle, Hubert Carter, William Farren, Charles Quartermaine, W. S. Mills, Harry Dood, Louise Moodie, Cicely Richards, Dorothy Grimston (a daughter of Mr. and Mrs. Kendal), and Leonard Crisp.

William Harcourt and Harry Dallas have been engaged by James K. Hackett for his production of The Walls of Jericho at the Savoy Theatre.

To support Joseph Cawthorne in In Tammany Hall: Stella Mayhew, Charles MacDonald, Frank W. Shea, Julius M. Tannen, George Austin Moore, Hughey Dougherty, Robert O'Connor, Melville Ellis, Twin City Quartette, Ada Lewis, Nora Aymar, Susanne Halpern, and Elizabeth La Roy Emmet.

Eddie Redway, Ross Snow, Homer Lind, William Rochester, George Leslie, Frankie Bailey, Frankie Loeb, Flora Price, Henry Coote, Sellie Simmonson and Shondal Simpson, by Matt Grau, for The Ginger Bread Man.

John F. Webber, by Miller and Conyers, for the part of Obadiah Blurton in Our New Minister, the coming season.

Louise Sydmeth, to originate a part in George Ade's Just Out of College.

George A. Edes has been engaged by J. J. Coleman for the executive staff of Louis James in his coming revival of Virginius.

Norman Hackett has been specially engaged by J. J. Coleman as leading support to Louis James for the coming big revival of Virginius, which opens at Ford's Opera House, Baltimore, Sept. 4. Other engagements are Charles Stedman, James A. Young, Harry C. Barton, Milton Nobles, Jr., William L. Thorne, C. N. Stark, Harry McFayden, Aphie James, Terese Deagle and Ethel Harding.

Hamilton B. Mott has been re-engaged by Robert Mantell for this season. This is Mr. Mott's second season with Mr. Mantell.

Herbert Ayling of the Proctor Stock company, with Nat C. Goodwin for the coming season.

Harry McFarlane, of Albany, makes his professional debut this season with the Ben Hur company.

Harry Redding, well-known through his associations with the Kingdon-Courtenay Summer Stock company, for Edna May's company in The Catch of the Season, opening in New York city September 4.

ISLE OF MAN SHAKESPEARE.

A Droll Representation of The Taming of the Shrew Described.

The Isle of Man, although it is the permanent home of the fertile novelist-dramatist Hall Caine, possesses many primitive, old-world characteristics, especially where the drama is concerned. Nature has lavished many charms on "Mona, the beautiful isle of the sea," with its green hills, mountains, vales and endless lovely glens surrounded by the sea, but in the matter of art (especially of the theatrical kind) there has been little change during the past half century.

The strolling companies that promenade the island from time to time, bringing their own scenes and props, come from the wilds of Yorkshire or the back country parts of Northumberland where life is still primitive. They remind one of the troupes we read of that were wont to assemble at the Greenwich and Bartholomew Fairs and were to be seen in the West of Ireland in the middle of the last century.

I happened to be at Ballabes, between Douglas and Port Erin, when a theatrical company descended upon the place and performed in a sort of tent. The play announced was Shakespeare's Taming of the Shrew, and a huge poster at the entrance stated that it was "Funnier than a Pantomine." That announcement looked full of possibilities and I at once promised myself a treat. I had seen the play on the regular boards in London and New York, so I thought I would see what it was like on the irregular boards of an ambulatory show. As there was no bill of the play circulated among the audience of about forty yokels and myself (I was the only occupant of a front seat covered with red baize at sixpence) I do not know the names of the players—but no matter. The Petruchio was a tall, muscular, determined looking specimen of a Yorkshire man with blazing red hair (it was his own, not a wig) and the whip he carried would have frightened a cart horse.

It was nearly half past eight when I went in, and the first act was over. Five acts were to be given, and they must be finished and done with before 9 o'clock to make way for a second representation. The seats at the back were wooden benches. From these the superior front seats were rigidly partitioned off. There was a strong smell of petroleum and it was oppressively sultry; but with the audience obviously the play was the thing and mere heat and perspiration were powerless to damp their enthusiasm. I had hardly taken my seat when Kate was before the footlights with "Base minion, thou liest! Is't not Hortensio?"

Then the play proceeded with the quickness and animation of a circus and I observed that the performers as they spouted their speeches glanced at a wooden clock at the back of the scene. If an actor paused, it was not for dramatic effect, but to get breath. Never was Kathering wooed so quickly and never so easily won. "Kiss me, Kate, for we'll be hitched on Sunday!" exclaimed the hulking Petruchio, and down came the unilluminated curtain on Act 2 once I had fairly realised that the piece had begun.

Finding the grandeur of the red covered six penny front seats oppressive, I went to the three penny back ones that were nearer to the door of entrance, where I could get an occasional breath of air. These were plain hard wooden benches without backs, and there being no social restrictions the occupants, mostly farm hands and day laborers, had discarded their coats and vests and rolled up their shirt sleeves without causing undue comments. There was no refreshment bar, but those who hungered could purchase bananas and oranges from a damsel who peddled those edibles at a penny each, between the acts.

As the play proceeded and Petruchio cracked his great cowhide whip and swore like a trooper at Kate, the enthusiasm waxed furious and the peals of laughter could have been heard a block away had the wind been in the carrying direction. The crowning tableau when the bulky swashbuckler mounts his struggling bride high on his shoulder, although a striking piece of acting, came a little short of the original version. Katharine was, to be Shakespearean, "not so wide as a church door," but she was enough for Petruchio, who, although a strongly built man, was unable to heave her more than nine inches from the floor.

Judged by London or New York standards of criticism, the players had their faults, and curiously enough they erred on the side of feebleness rather than of force. Fair Katharine was occasionally irritable, although so fat; her voice was almost a treble, reminding one of a growing girl. It was quite droll to hear such a thin voice from such a massive lady. For the most part she was captivating and excellently submissive. She looked curiously out of place in a costume of light muslin of the fashion 1905, which she wore from Act II onwards.

That Katharine pleased the audience was evident by the tempests of applause (claques were not required to start it) and some of the enthusiasts hurled bananas and oranges on the stage, and a small parcel that was thrown disclosed a pair of kippers which the Shakespearean heroine smelled with a queer grimace, giving a shrug of her generous shoulders, and finished her examination by pocketing the parcel in her dress. No doubt she enjoyed them for breakfast the next morning at her humble lodgings.

I did not require to consult a book of the Taming to know that the two Manx comedians shot away quite often from the original text. Here is an illustration:

Petruchio.—I say it is the moon that shines so bright.

Kate.—Back, my lad! It is the sun.

Petruchio.—{together} Moon, moon, moon!

Kate.—{violently} Sun, sun, sun!!

Enter Grumio.

Petruchio.—Grumio, is not that the moon?

Grumio.—I'm bothered if I know, I'm a stranger in the Isle of Man and my head is not clear.

Grumio's remark would not be found in any version of the play (and there are many in use, each comedian having his own). Cavilers may inquire on what authority Grumio appears at all in the scene mentioned. Let them ask. No man is too perfect for improvement and if they must have the Bard of Avon in Manxland they will have him merry in his comedies and tragic in his tragedies.

The words on the huge painted poster at the entrance to the show had been fairly realized. The get-up of the actors, their tones of voice, their manner, their costumes, their odd provincial pronunciations and daring alterations of the text were indeed "funnier than a pantomine."

Hamlet was announced to be given on the following night; but I had not the courage to see the Prince of Denmark mauled about and torn to shreds, as I was afterward told they did it. The troupe had boiled it down to play an hour and a quarter, and the part of the Ghost had been written up.

Howard Paul.

AMONG THE DRAMATISTS.

Mr. Mouillot, who is one of the authors of What the Butler Saw, recently produced at Wyndham's Theatre in London, was author and part author of The Dark Continent, with H. H. Morell, The Bishop of the Fleet, The Cloven Foot, etc.

Marching Through Georgia is the title of a new war drama by Daniel L. Hart, the author of The Parish Priest and other popular plays, which will be produced at the Fourteenth Street Theatre in September.

Eleanor Merron, the author of The Dairy Farm, is now rehearsing her new play, Her Wedding Day, which will be under the management of the James H. Wallick Amusement Company. Miss Merron had to put off her intended trip to Europe this season, owing to the launching of two new plays from her pen.

Martha Morton's new comedy, The Truth Tellers, based on John Strange Winter's novel, will be produced at the Columbia Theatre, Washington, Sept. 25, and brought to New York after a short tour.

George Ade has signed a contract with a New York publishing house by which he is to write a book based on The County Chairman, The College Widow, and The Bad Samaritan, embodying the principal characters in each. The story is to be called "The County Judge."

Paul Armstrong leaves soon for Salt Lake City to supervise rehearsals of Ann La Mont, in which Florence Roberts is to star this season.

Fay Templeton's new play, Forty-five Minutes from Broadway, has been completed by George M. Cohan, who is author of the book, lyrics and music.

Stanislaus Stange is at work on the dramatization of "Cashel Byron's Profession," in which Henry B. Harris is to star James J. Corbett.

Clyde Fitch's play, The Toast of the Town, which Viola Allen will present this season, is to be made into an opera for Emma Eames' use. Mr. Fitch has engaged to write the libretto, and the music is to be composed by Puccini. It is a curious coincidence that Mr. Fitch's play, Bohemia, in which Miss Allen appeared as Mimi at the Empire seven seasons ago, and Puccini's opera, La Bohème, were from the same source, Murger's La Vie de Bohème.

Charles Ulrich, author of The Man from Nevada, which goes on tour this season, has just finished a stirring play of the American Revolution entitled The Dawn of Liberty. The scene is laid in New Jersey during the British invasion of 1777. The hero is a major on Washington's staff and the heroine the proud, imperious daughter of a Tory squire with loyalist sentiments.

GOSSIP.

Rehearsals for The Clansman begin at Murray Hill Lyceum August 21. The piece will open at Norfolk, Va., on September 21.

George Appleton, who broke his leg last Fall at Columbus, fell and broke his ankle last Wednesday evening in front of the Normandie, in New York. He was removed to his home in Port Chester.

Frank F. Farrell, who plays the part of Zeke in Fred Raymond's Eastern Missouri Girl company, was taken to the Good Samaritan Hospital at his home at Zanesville, Ohio, Aug. 7, to undergo a serious surgical operation. He rallied nicely from the operation, and if nothing serious results will be able to open the regular season with the company about Sept. 1.

Mrs. John E. Drew, cousin by marriage of John Drew and aunt of Ethel Barrymore, is gradually losing her sight and may never be able to appear on the stage again. Mrs. Drew, who now lives in Denver, is said to have been the first to introduce the serpentine dance in America.

Maude Scott, while playing the part of Dynamite Ann in E. J. Carpenter's At Cripple Creek company, was accidentally shot in the right shoulder, but not seriously.

Spottiswood Aitken sailed from Liverpool August 9 on the steamer *Baltic*, and will open in Boston at the Castle Square Theatre Sept. 4.

The Shuberts have made arrangements by which every girl in the chorus of Fantana will be allowed one week's vacation with salary in view of the fact that the company will have no Summer lay-off, and at the end of next season will have played 100 consecutive weeks.

Clyde Fitch felt the heat so greatly Friday when rehearsing Maxine Elliott's company in Her Great Match, in the Criterion, that he wilted. So he announced that the scene of operations would be changed to the garden of his estate in Greenwich. The players dispersed to assemble in the afternoon in the country. Rehearsals will continue there while the city remains too hot for comfort.

THE TEN-CENT THEATRES.

Additional Reports on this Phase of Amusements—An Interesting Interview.

The ten-cent theatre question is still agitating the managers of regular attractions, and with good cause, as reports from various Western towns indicate that dozens of these houses will be established next season. These, in addition to those already running, must prove formidable rivals of traveling companies, especially in one-night stands. The managers of the larger cheap "circuits" stop at nothing to secure the houses they want. For instance, in Minneapolis, Dick Ferris, who has managed the Lyceum for some time, was outbid when he wanted to renew his lease, and the house was secured by J. Morton Cohn, representing a vaudeville circuit. The lease will run for three years, and it is said that Cohn is to pay a big increase on the former rent, although it will be run as a ten-cent house. Some additional reports, and an interview with Mrs. Lou Bates bearing on the matter, appear below:

Los Angeles Has Several.

During the past two or three years the ten-cent amusement houses have been on the steady increase, and have flourished to an extent that has been surprising. In three instances these houses have had built for them permanent homes fitted with the regulation opera chairs and fully equipped. Originally some of these enterprises started out as moving picture places, and since have drifted into the vaudeville and burlesque business. The Unique Theatre, situated on Broadway, between Sixth and Seventh Streets, gives two performances every evening, charging 10 and 20 cents, and at the three matinees given during the week, 10 cents. They have recently entered into a Southern Circuit combination, which gives them the advantage of a fair class of performers and weekly changes of bill. It is surprising to note the excellence of the programme and still more wonderful to see the people lined up at the entrance long before the doors are opened. Their business has been steadily on the increase and the management is aggressive, with the result that they can safely claim an average attendance every evening of 400 to 500 people.

The Morgenstern interests comprise the Broadway Theatre, one block north of the Unique, and the Casino, which is in the heart of the downtown district, on Spring Street. Their offerings are along the same line as the Unique, and the attendance is about the same average, except at the Casino, where it is not so good. The latter place seems to have been doomed ever since it was first run as a burlesque house by the old Waldeck combine, but Morgenstern is of the opinion that he will succeed if there is anything in perseverance.

The Empire, which is on the corner of Third and Los Angeles Streets, and which is one of the very new houses, is enjoying splendid patronage to the tune of at least 600 to 700 people every evening. The bill is usually made up of eight acts, and runs from eight o'clock until eleven. The house is a new one and has every feature found in the most expensive theatres, and for 10 and 20 cents one may enjoy an extremely good bill. This combination is affiliated with the Considine and Sullivan Circuit, which permits of weekly changes and a better line of attractions than if they had to depend on "pick-ups."

Fischer's, which is on First Street, between Main and Spring, has only been running about two months, but it is right in line with the daily attendance as good as the rest, and while the quality of performances is somewhat different, in that they devote the first half of the bill to vaudeville and the rest to burlesque, it seems to be just as big a winner. Two performances an evening is the rule, at 10 and 20 cents.

The Cineograph is not up to the others' standards, but caters to the locality in which the house is situated, and that is the cheap end of the city. This is a 10-cent house, playing a few cheap "pick-ups" of poor quality, together with the usual motion pictures, which all of the houses use. Their business is not very large, but it must pay, as the house has been running for about three years.

The Angelus is a new venture, situated a couple of doors north of the Belasco Theatre. A cheap stock company, more or less made up of amateur players, at 15, 25 and 35 cents, is the attraction. The house was originally started as a 10-cent vaudeville place, but the management tried to fight the unions and consequently there was trouble and an end to the business. The new management is trying the new idea, and time will tell the rest. This is a comfortable, clean place, but the attendance is small.

Here are seven of these cheap houses attracting about 3,000 to 5,000 people every night and flourishing, and the question is, What effect are they having on the other houses in the city? Well, one has to but attend the others to form his opinion, and that will be that he can see hardly any effect. The Orpheum is packed every night with about 1,600 people, Belasco's is enjoying a splendidly increasing business, the Burbank is holding its own as of yore, the Grand has its regular run of heavy business, and as far as the Mason is concerned, it does not cater to 10-cent patronage in any degree. It is most gratifying to observe the class of people who appear in the gallery of this house, for here they can obtain reserved seats. It is surprising indeed, but when one considers that this city has now a population of at least 200,000 and that it has established itself as a theatre-supporting city, then wonder ceases. It may be deduced that there are many people who used to attend a place of amusement but once a week who now (owing to the 10-cent houses) devote several nights during the week to the latter places at the same cost.

Poor attractions at the Mason are the ones to suffer, for they cannot compete with the cheap houses, as their patrons will not desert them and the best class of people will not pay to see a medium grade of plays at a first-class house.

Don W. Carlton.

Flourishing in Stockton.

Concerning the 10-cent theatres in our city, I will state that there are two at present in operation and another one being built which is to be ready by the middle of September. The Novelty Theatre (Alex Kaiser, manager) was the first one opened here, and has been running about a year and a half, with splendid success from the start. It seats about 900 people, main floor and balcony. The price is 10 cents to any part of the house. Two performances nightly and matinee every day. Strictly vaudeville performances of a mixed character are the rule. The booking is all done in San Francisco.

The Unique Theatre (Mrs. Strauss, manager) seats over 1,500 people in balcony and main floor. The house has been open over a year but has not run continuously. Lack of management, poor bills and high rent have been the principal causes for the failure. The house has been running three nights and matinee per week for some time past, and is paying on that basis. The house has no regular circuit to book from and is thus handicapped.

Novelty Park, an open air garden with vaudeville performances, was a big success last year, but this year the weather has been bad and there was no regular circuit for the house, so it only ran a short time and is now closed.

The Bell, a new house almost completed at a cost of $30,000, is to open Sept. 1 or 15. This is a fine little house, with opera chairs, handsome decorations, etc. It will seat 1,200 in balcony and main floor, and has the richest circuit in the West to back it.

These houses are all regular 10-cent vaudeville theatres, and they are all popular with every class. The programmes are clean, "family" affairs. There is no doubt that the craze is growing here very noticeably. I believe it is safe to predict, though, that there is not room for three continuous houses here, and that the Unique will be forced out of the race when the Bell is opened. The working people and their families dominate in the audiences. There is no question that the new cheap houses have materially affected the Yosemite Theatre, the high class house, as it is practically impossible for that house to get a good audience any more, except for some very popular and high-class performance that is well known and extensively advertised. The 10-cent house has not reached its summit in Stockton by any means, and I predict dull times for the "legitimate" here for some time to come, unless some new scheme develops in its favor.

J. M. Ladd.

Four in Oakland.

There are four 10-cent vaudeville houses in this city giving three performances daily, one in the afternoon and two in the evening. The performances consist of moving pictures, illustrated songs, short sketches, monologues, musical numbers, singing and dancing teams, vocalists and novelties, such as acrobatic feats, bicycle stunts, sleight-of-hand performances and hypnotic feats. The houses are all prosperous, drawing very large audiences daily, and their patronage seems to be increasing. The effect upon the attendance at the regular houses is very slight, according to the managers of these theatres.

Louis Scheeline.

Duluth Has Its Share.

In reference to the condition of the 10-cent vaudeville houses here, the Bijou Theatre, which is situated at Superior Street and Lake Avenue, has been doing a very large business; in fact, as much as $900 a week has been credited to it. Recently the same management has taken over the Metropolitan, which was on the Stair and Havlin Circuit, and has turned this also into a 10, 15, 35 and 50 cent vaudeville house. It is not such a success as the other houses, but has been doing fairly well. The Bijou management is having built next to their store room playhouse a new theatre 50 x 120, which is to be used solely for vaudeville purposes, and is to be modern in every way. The Parlor Theatre, which has been running here for some years as a sort of music hall, selling liquors, was refused a license some time ago, and after a heated argument in the council chamber the house was allowed to open as a straight vaudeville theatre with the drinks left out. It is a question whether this will prove profitable.

Nathaniel Gidding.

A Woman's Opinion.

Mrs. Lou Bates, of San Francisco, who manages the only dramatic agency west of Chicago, is now in New York. She was a caller at The Mirror office last week, and had something to say concerning the 10-cent vaudeville matter. Mrs. Bates is a woman of wide experience and has made a careful study of the situation.

"The 10-cent craze swept over the West like a prairie fire," she said, "and, like the fire, it has left a trail of disaster in its path. Alleged circuits were organized, and the most alluring promises were made to performers, who were told that they could play for forty or fifty weeks without losing a day. Dozens of acts came West, drawn by these promises, and the result was that San Francisco was crowded with mediocre vaudeville performers who could get no work, and who had not the means to return East. The situation got so bad at one time that the Southern Pacific got up a special train and, made a very low rate that enabled quite a number of the performers to get away. Every one of them vowed that he would not return. There are five of these 'big' circuits, and only one of them was able to keep the extravagant promises made about continuous dates and short jumps. The vaudeville performers have become so shy about accepting engagements that many of the houses have been obliged to put on afterpieces or burlesques, which are usually written or thrown together overnight in the most slipshod way. An evil of this form of amusement is the engaging of inexperienced girls for the chorus, thus adding dozens of people to the already overcrowded ranks of the profession. On Sundays and holidays so many performances are given that the performers have no chance to remove their make-ups from noon until almost midnight. I know of one theatre in San Francisco in which eleven performances were given in one day. There is no doubt that these cheap places have hurt the regular theatrical business to a very large extent. Stock companies giving fine performances have been obliged to close on account of poor business. I went into one of the principal theatres in San Francisco one evening, where a splendid repertoire company, well equipped and headed by a very popular actress, was playing to a $50 house. My candid opinion is that these 10-cent houses are a serious menace to the general welfare of the profession, and that the sooner they disappear the better it will be for those who are interested in the encouragement of the higher forms of the drama. In many places their popularity is on the wane, as the managers have found it impossible to secure performers that were capable of giving even a half-way good 10-cent performance."

Mrs. Bates has come to New York to stage her own spectacular musical extravaganza, Prince Lazyboots, which has already been done in the West. She will probably be here for several months.

IN OTHER CITIES.

SAN FRANCISCO.

The event of the week was the opening performance of The Fortune of the King, with White Whitteisey and co., at the Alcazar July 31-6. Mr. Whitteisey has not been here since last season and having always been a great favorite with the patrons of this house his reception can well be imagined. The play is well suited to the talents of this clever player and he made the most of his opportunities. His costumes were works of art. Eugenie Thais Lawton, the lead-

EUGENIE THAIS LAWTON.

ing woman, has for the past two years held that position with Belasco, Mayer and Price's San Francisco cos., playing constantly in their several stock houses in this section of the country. Miss Lawton recently closed a four weeks' engagement at the Belasco Theatre, Los Angeles, and on her return to the Alcazar was accorded a hearty reception. Her work in this play was far better than that in any role she has ever portrayed here. Howard Scott was seen in the villain's role and deserved praise. Ernest Glendenning, the new juvenile, was effective. He is the son of John Glendenning, who was seen here with Henry Miller in Joseph Entangled. Effie Bond made a very fine impression as the new ingenue. The rest of the co. were good and the stage settings were elaborate. Next week the Whitteisey co. will present The Only Way.

The Tivoli is now in its third week of Rob Roy and is still doing a tremendous business. Kate Condon, Arthur Cunningham, Barron Berthald, and Anna Lichter are singing well, and Hayes and Webb are clever comedians. On Saturday, 5, the Family Club entertained the Corinthian Yacht Club at the performance. The entire house was sold to them. Many local hits were passed over the footlights.

Hershall Mayall's return to the Central July 31-6 has brought out all the old patrons of this house. The second week of his engagement he was seen in The Cattle King, a realistic, stirring melodrama. The attempted lynching and the mounted vaqueros in their Mexican costumes were features of the play. Mr. Mayall as the cattle king gave a fine portrayal of a frontiersman and was applauded many times during the play. Miss Elsmere is now playing leads and she plays the heroine roles as well as she did those of the adventuress and character roles. Harry Schumer can hardly be excelled; he plays so many roles and yet each one has an individuality of its own. It is so easy to give a villainous role the old nameless. The rest of the cast was excellent. Next week, No Wedding Bells for Her.

The Yiddish Players are still at the Grand Opera House July 31-6 and are doing a good business. They will remain another week, giving The Merchant of Venice in German. Ellis Glickman, the actor-manager, will play the role of Shylock. He has quite an enviable Eastern reputation in this role and no doubt the sale of seats for the week will be large. Last week the old successes were given to good houses—Joseph in Egypt, The Little Rabbi, Jacob and Esau, and King Solomon. Bertha Tanzman was specially engaged and made a delightful impression. Dennis O'Sullivan arrived this week and began rehearsals on Monday for his coming engagement at this house. The first play will be Arrah-na-Pogue and the opening night will be Aug. 21. George Lask will manage the stage. He has been very busy since he returned from his vacation.

At the Columbia July 31-6 the season opened with Ezra Kendall in Weather Beaten Benson. The house on Monday night was fairly filled and much interest was shown in the return to the San Francisco stage of our old favorite, Ethel Brandon, and her daughter, Polly Stockwell. Those present remarked that they have not seen in years such a reception given anybody as was accorded Miss Brandon. She has not lost any of her charms and much of the success of the engagement will be due to Miss Brandon's appearance in the play. Ezra Kendall has dry humor and pleases many. The play will run all next week.

At the Majestic July 31-6 Ola Humphreys and the Bishop Players were seen in Dora Thorne. Miss Humphreys is a very clever actress, but the role of Dora Thorne was not a good vehicle to have her open her engagement in. She will certainly give us some good work during the season. The co. were all good in their respective roles, which afforded few opportunities. Next week, Mr. and Mrs. Neill.

OSCAR SIDNEY FRANK.

INDIANAPOLIS.

The Midnight Flyer played the second engagement of the season at the Park 3-5, opened to crowded houses. For His Brother's Crime followed 7-9. Robert Gaillard in the leading role was loudly applauded for his many acts of strength and courage. A number of good specialties were introduced by Harry Seeback, Larry Mack, Claire Shade, J. Albert Worthly, Lillie May White, and Celia Rosewood. Dora Thorne 10-12. Girl of the Streets 14-16. The attendance at the Park so far greatly exceeds that of the openings of previous years and everything points to a prosperous season.

William E. English, owner of English's Theatre, and Lee M. Boda, acting for the Valentine Theatre Co., have just executed a new lease which gives the Valentine Co. control of the theatre for the next eight years. A number of alterations are being made and the entire house is to be redecorated. Ad F. Miller, manager of the theatre, will be here this week arranging for the opening of the house Aug. 28. Al. G. Fields Minstrels will do the honors on this occasion. Blanche Walsh in The Woman in the Case is booked for an early appearance. All of the Savage attractions will play here this season, the first one being The Prince of Pilsen Sept. 22, 23, with The Sho-Gun Oct. 6, 7.

Innes and his band, with Emma Partridge, soprano, and Bohumir Kryle, cornetist, are pleasing large audiences at Fair Bank 7-12. Morin French Military Band 14-19.

O. F. Mann announces the building of a new seven-story fireproof hotel and theatre on South Illinois Street, costing $200,000. Mr. Mann expects the work to begin immediately. Contracts have been closed for the theatre by the Columbia Amusement Co., of New York, which has a string of theatres over the country. The co. plays a good line of shows and extravaganzas, and the admission prices will run from 35 cents to $1. This is one of several rumors in the past two years pertaining to new theatres which, by the way, have not materialized, so time alone will tell in this case.

The Indianapolis Lodge of Elks, No. 13, is preparing for its third annual outing, to be given at Riverside 23, for the orphans of this city. Over two hundred children will be entertained and given a happy time.

D. F. O'Neil, cornetist with the Duss Band at Fair Bank last week, was married to Anna C. Nelson, of Chicago, formerly a member of The Yankee Consul co., at Martinsville, Ind., Aug. 1. Last Wednesday night the Mendelssohn "Wedding March" was played and the groom showered with rice by members of the band, much to the amusement of the audience and the bride, who was out in front.

Ona B. Talbot has returned from New York, where for some time she has been engaged in perfecting the details of her concert series of 1905-6 which will be given at English's. Mrs. Talbot has met with great success in the past and has been able to secure the most desirable artists for the coming season, which she feels will be the most satisfactory ever given in Indianapolis.

PEARL KIRKWOOD.

COLUMBUS.

In the course of a heart to heart chat with Priestley Morrison, the stage director of the Empire Theatre Stock co., your correspondent had unfolded to him the major portion of the plans for the stock co. for the ensuing forty weeks.

Mr. Morrison has just returned from New York, where he went to sign a co., and, to say the least, the personnel looks very good on paper. Frank Camp is the only one of last year's co. to be retained, which is in itself a sufficient recommendation of his capabilities.

The following constitutes the co.: Frank Camp, leading man; G. Allanson Lessey, heavy; W. J. Demming, light comedian; Van Dyke Brook, character man; George Leane, juveniles; Thomas Williams, low comedian; Charles Wilson, general business, and Oscar Alpfel, stage-manager and parts; Myrtle May, leading woman; Helen Singer, heavies; Mary Horne, juveniles; Isabelle O'Madagin, character; Freda Lasche, ingenue. The entire co. is engaged for a season of forty weeks and are signed to play as cast, opening week of Aug. 28 in The Charity Ball, to be followed by Christopher, Jr., and Prince Otto.

The executive officers of the theatre have been announced as follows: Fred Neddermeyer, house manager and musical director; Priestly Morrison, stage director; Charles J. Relker, press agent, and Oscar Alpfel, stage-manager.

The selection of Mr. Neddermeyer as manager meets with approval by all concerned. He has been intimately connected with theatrical enterprises for many years and there is not the slightest doubt entertained that he will make good.

Fay Courtenay, of last year's stock, has been engaged by Vaughan Glaser to play leads in his Colonial Stock co. at Cleveland.

The opening 7 of the High Street Theatre was in every particular indicative of the tireless energy and good judgment displayed by Manager Harper. The bill was As Told in the Hills and capacity business was enjoyed. The regular patrons of the house have been keyed up to the firing point for weeks and have given ample evidence this first week of remaining loyal to their shrine. The Midnight Flyer is the attraction 10.

The Grand, after having the regular opening by John Vogel's Minstrels on 4, 5, will have no offerings until early in September, when The Runaways will play for a week.

Al. G. Field's Minstrels opened their twenty-first annual tour at Marion, O., 7, and the performance was remarkably smooth and free from the usual hitches. Quite a number of Columbus people attended, and there were present all of the local dramatic writers at the invitation of Mr. Field.

JOSEPH R. HAGUE.

KANSAS CITY.

The Woodward Stock co. opened their second week at the Auditorium 6, presenting The Belle of Richmond to good sized audiences. Walter Marshall as Gerald Gordon and Lillian Mae Crawford as Nellie Mason were more than satisfactory in the leading roles, winning frequent applause. Reginald Barker as William Osmond and John Davies as Colonel Lee also deserve special praise. Of the women Lula McConnell and Lorraine Buchanan were seen to especially good advantage. The production was attractively staged and costumed. The Girl I Left Behind Me 13-19.

The Flaming Arrow, a drama that won much favor at the Gillis last season, returned to that house 6-12 and repeated its former success. Clarence Bellair in the leading role scored a pronounced hit, while the supporting co. were quite adequate to the demands made upon them. A feature of the show was its realistic scenes and characters. At Cripple Creek 13-19.

The Banda Rossa is drawing record breaking crowds to Electric Park these days, their second week, 6-12, being even bigger in point of attendance than was the first. Much popular music is being played by the band, and Sorrentino and his musicians are daily adding many admirers to their already hosts of friends. The Mystic Chute, Circle Swing, and Figure 8 are proving very popular these warm evenings.

The Igorrotes remain at Forest Park another week and continue to be the center of attraction. A good vaudeville bill was also well patronized.

Fairmount Park had nothing new for the week of 6-12, but the beautiful resort seems as popular as ever.

Manager A. Judah, of the Grand, returned from a trip to New York this week and announces that his house will open with The Tenderfoot on Aug. 20. The ever popular Arizona will be the second week's offering.

The Priests of Pallas have made their first announcements for the annual Fall festivities, and chief of interest is the statement that they have secured Sousa and his band for the entire week. Two performances of the Epperson Megaphone Minstrels will be given in Convention Hall in conjunction with the big band, while they will also furnish music for both the P. O. P. and masque balls, besides giving one separate concert. Further details have not yet been given out, but the foregoing announcement seems to assure a most successful week of gayety.

D. KEEDY CAMPBELL.

SALT LAKE CITY.

Barnum and Bailey's Circus took about all the loose money for this week. They gave four shows 2, 3 to immense audiences—night performances to capacity. These affairs are becoming so large that they are even less satisfactory than the smaller ones.

At the Grand the Bittner Stock co. are in their closing week and are well treated. They gave a triple bill, beginning with The Peacemaker first three nights, Dr. Jekyll and Mr. Hyde two nights, finishing with the play in which they opened (then as the Mack Swain co.), entitled California. Good houses have prevailed all the week. Dr. Jekyll filled and California packed the house. Theodore Lorch in the dual role of Jekyll and Hyde made a great hit, receiving calls after each of his curtains. At the close of the performance hundreds of people from the audience found their way through the alley to the stage-door and crowded into the dressing-rooms and on the stage to say farewell to their various favorites. This was something very unexpected—not down on the bills, so to speak. The co. take to the road, not losing a night. They open in Colorado 7, playing the circuit and returning to this city for one week in September.

Utahna Park open air performance has had a good week of good attractions, including the marvelous Howard Brothers in mental telepathy. Their work is unique and exceptionally clever. Camillo and Fonda do some fine work in hand balancing and contortionism. The Miller Brothers, hoop rollers, and the Huegel Brothers, comedy acrobats, were entertaining.

The Utahna Theatre will reopen 8 with the Utahna Stock co.

The Salt Lake Theatre has been dark. It will be lighted by Madge Carr Cook 11 in Mrs. Wiggs, who should do good business as she is well known here from her work in the Grand Stock co. (afterward the Frawley co.).

The Bon Ton Theatre has had a very satisfactory week, both to patrons and managers. Theirs is straight vaudeville at 10 and 20 cents.

Saltair Beach continues to draw large crowds of both the local and traveling public. The bathing in the Great Salt Lake has been unusually pleasant this season.

C. E. JOHNSON.

MINNEAPOLIS.

Now that it is definitely decided that the Ferris Stock co. is to close permanently Sept. 4 the public have awakened to the fact that we are to lose the best stock co. that we ever had and have been availing themselves of the opportunity of seeing them as much as possible during the time remaining. The Lyceum is crowded at each of the thirteen performances and the audiences are very demonstrative in their approval of the work of the different members. Florence Stone returned week of July 23 and was warmly welcomed. Dick Ferris also appeared, the bill being The Altar of Friendship. Week 30 Florence Stone and the co. were seen in The Ironmaster. The role of Claire de Beaulieu gave Miss Stone ample opportunity to display her well-known emotional abilities. The support was excellent, mention being due Lawrence Grattan, Lewis Stone, Lelia Shaw, and Richardson Cotton. This week, 6, they are giving us Christopher, Jr., with Dick Ferris in the name part. It gives him scope for his comedy talents and is proving a favorite bill with the public. In rehearsal, The Sorceress. Vaudeville has been introduced between the acts and has proven popular. This week we have Sisters De Van, Queen and Ross, and the Le Moynes.

Lewis Stone, Leslie Morosco, and Lelia Shaw (Mrs. Morosco) closed with the Ferris Stock co. 5 and at once left for New York. Mr. Stone will rest for a time, while the two latter will at once start rehearsals with Shadows on the Hearth co.

The Metropolitan and Bijou theatres have undergone extensive alterations and will soon open their doors for the coming season. The Bijou will open Aug. 27 with the old standby, In Old Kentucky. The Metropolitan will be a week later and will have as the opening attraction Eleanor Robson.

The Lyceum has been leased by a co. who will put on vaudeville at 10 and 20 cents, giving four performances daily. The Orpheum will reopen week Aug. 20. The Unique has been running all Summer with fair patronage. Wonderland still continues to draw large crowds, while Lake Harriet comes in for its share of the pleasure seekers. Franciulli's Band are there at present and have proven themselves a fine organization.

CHARLES M. LANE.

PORTLAND, ORE.

Business at the local houses continues at the money making notch, despite the hot weather and the opposition of the Lewis and Clark Trail and a Coney Island resort called The Oaks.

Kolb and Dill are in their sixth week at the Marquam Grand and are now presenting the third week of I. O. U. Two new burlesques will be presented, commencing Aug. 8, the titles of which are The Skindicate and The Kindergarten.

Carmen did a fine week's business at the Belasco with Lucia Moore in the name part and Eugene Ormonde as the toreador. Lady Bountiful opens at this house 7, with Audrey underlined to follow.

Manager S. H. Friendlander has made arrangements to present Pain's pyrotechnic spectacle, The Last Days of Pompeii, at the Oaks the last week in August.

Eugene Ormonde closed at the Columbia with Carmen. He leaves for New York to join Blanche Bates in her forthcoming new production.

The papers are full of scare heads announcing the formation of a gigantic vaudeville deal being prepared by John W. Considine and S. Morton Cohn, Northwest vaudeville magnates, associated with Congressman Timothy D. Sullivan, of New York; Alderman Timothy P. Sullivan, of the same place; Senator William J. O'Brien, of Chicago; Edward Burke, of New York, and John J. Ryan, of Cincinnati. According to the present plans the big circuit will have theatres in New York, Buffalo, Chicago, Minneapolis, St. Paul, Milwaukee, Cleveland, Columbus, Philadelphia, Baltimore, Louisville, Kansas City, Cincinnati, Detroit, and, in fact, every Eastern city that has at least 150,000 population. To this end the Lyric Theatre, in Cleveland; the Howard Theatre, Chicago; the Lyceum Theatre, Minneapolis; the Majestic, in Kansas City, and a theatre in Milwaukee have been secured. Papers of incorporation will be filed either in Oregon or New Jersey.

JOHN F. LOGAN.

DETROIT.

The Whitney Theatre is playing to standing room only with Lillian Mortimer's new play, No Mother to Guide Her, week 6-12. It is a distinct departure from her previous undertakings and tells in a thrilling way the trials and tribulations that befall a young girl deprived of a mother's care. The main scenes are laid in the country, which admits of pretty and refreshing scenery, and to say it was a huge success is mild language. Miss Mortimer is to be congratulated on having written so worthy an addition to the popular priced dramas. Miss Mortimer's own efforts as Bunco, the brave little heroine, were clever and artistic and entitled to the highest praise. Associated with Miss Mortimer is John Lane Connor, John T. Nicholson, Irvin R. Walton, Frank R. Russell, Clarence E. Hill, Charles C. Cannon, Eddie Sargent, Allie Mortlock, Gertrude Avery Staeb, Annie Alliston, and Letitia Vance. A Wife's Confession next here.

As previously announced in this column, the Detroit Opera House will open 31 with B. C. Whitney's Isle of Spice, which is now in rehearsal at Detroit Opera House.

The stock co. operating at the Lafayette Theatre has changed its name during the past week and will in future be known as the Davis-Livingstone co. This makes a change in the company's leading man and Stanley Johns, an old Detroit boy, will have the place of honor. A Man of Mystery is offering for week 6-12 and Mr. Johns as Ned Archer displayed to good advantage his histrionic ability, which is by no means meager. Others in the co. entitled to special mention are George C. Robinson as Dr. Herbert Leslie, Robert A. Evans as Meg Burk, F. H. Livingstone as Tommy De Mouse, Edith Forest as Florence Glenwood, Coletta Power as Milly Myrton, Rose Evans as Kate Burk, Leonard Hoyt as Noah Lott, Lawrence Dunbar as Bill Burk, W. F. Canfield as Richard Glenwood. The Younger Brothers bill for week 15-19.

A. FRANCIS.

JERSEY CITY.

The Bijou Theatre will be the first house to open for the season here 14, when Queen of the Highbinders will be the attraction 14-19. The house has been in the hands of painters, decorators and upholsterers for weeks, and now presents a fine, neat, clean appearance. Additional stage facilities have been provided. Why Girls Leave Home 14-19.

The Academy of Music will commence the season with Hearts of Gold 28-Sept. 2. Frank E. Henderson will again be the manager, and all the old employes will be on deck again. The Henderson forces are seldom changed, unless for good reason. This has been a characteristic of the Henderson regime for many seasons past. The house has been redecorated from top to bottom. The general color scheme is deep crimson and warm brown, while the proscenium arch and balcony fronts are done in white and ivory tints. New carpets and a complete outfit of new scenery have been added.

Fred H. Lancaster, late of The Crisis co., is now with The College Widow co.

The local theatrical storehouses are filled to repletion with scenery and properties of shows which were on tour last season. Half a dozen stage productions are being put together at the scene painting and stage carpenter shop of William A. Brady here.

John Mayon, of this city, has made a hit as Davy Jones in The Pearl and the Pumpkin.

Charles Dittmarr, of this city, will be with one of Nixon and Zimmerman's shows as manager this season.

Selene Johnson, of this city, will be leading woman with The Squaw Man co. next season. Harry Finkle, also of this city, will be the stage carpenter.

WALTER C. SMITH.

NEWARK.

Melodrama of the usual type opened the first week of the season at Blaney's Theatre 7. The Gambler, by Lew Rosen, produced by the Mitchell Brothers, was the offering, and it included thrills and sentiment and climaxes enough to satisfy the most ardent of seekers after melodramatic sensation. The production was given an ambitious scenic setting. William Howard Claire had the leading part of the virtuous and much wronged Arthur Beaufort. Joseph H. Benner made good and was properly hissed as the villain. Pauline Whitson was the heroine, and Susie Howard appeared in a conventional soubrette role. Vaudeville specialties were introduced by Gus Carney, Susie Howard, and Elizabeth Remfel between the acts. Attendance good. Week 14-19 Why Girls Leave Home.

Flotow's opera, Martha, is the attraction presented by the Aborn Opera co. at Olympic Park week 7, and the performance was satisfactory throughout. Like the previous offerings, it is an old standby, and its music may always be counted on to arouse enthusiasm by reason of its piquant and pleasurable character. Ethel Houston Du Fre as Nancy sang with discretion and in good voice. Her spirited acting in the role of the mischievous lady in waiting was the best impersonation of the evening. Rena Atchkinson made a rather robust and mature Lady Harriet, but her singing was pleasing. Joseph W. Smith had to force himself at times at Lionel, refusing to risk the top notes in some of his best arias, but he did very well otherwise, and one cannot expect too much from a hardworking tenor. George Smith made a good Plunkett, and Robert Lett caused the usual smiles with Sir Tristan. The sheriff was enacted by Mr. Halbach. Week 14-19 Maritana.

JOSEPH E. HARRISON.

CLEVELAND.

The Chimes of Normandy was given a fair presentation at the Euclid Avenue Garden Theatre, and closed a most successful season of opera at this popular resort. A co. headed by Percy Haswell and Charles Mackay will fill in the remainder of the season, presenting society drama and comedy. The co. includes Ruth Frances, Louise Rial, Louise Lewis, George Staley, Marshall Farnum, Thomas Weadock, Charles D. Herman, and Alfred Smith, stage director. Because She Loved Him So will be the initial production 14-19.

The Lyceum Theatre will open 21 with The Show Girl.

The Confessions of a Wife was the attraction at the Cleveland Theatre 7-12. Queen of the White Slaves 14-19.

After a period of nearly twenty-five years A. F. Hartz will relinquish the active management of the Euclid Avenue Opera House and Harry D. Kline will assume the duties of manager. Mr. Kline is one of the most popular of the young theatrical men in this city, and has for the past three seasons been business-manager of the Opera House. He has a large circle of friends both in and out of the profession, who congratulate him on his promotion.

Louise Marcelli, who has been seriously ill in one of the hospitals here, but is rapidly recovering, has signed with Vaughan Glaser's co. at the Colonial Theatre.

W. O. Edmunds, who has so successfully piloted Ingersoll's Luna Park for the first season, has been appointed general manager of all of the Ingersoll enterprises, with headquarters in New York and Pittsburgh.

WILLIAM CRASTON.

DENVER.

The only dramatic attraction of the week July 30-5 was Tess of the D'Urbervilles at Elitch's Gardens. It was the best production given by the Bellows co. this season. Edith Crane and Tyrone Power, the new stars, made an immediate and pronounced success. Miss Crane's portrayal of Tess was remarkably fine. She was beautiful, appealing and artistic to the last degree. Mr. Power's impersonation of Alec was masterly. His striking personality suited well the part and his strong scene in the last act was one long to be remembered. Bruce MacRae played Angel Clare better than any part he has had this season. By her clever work as Marion Olive L. Oliver added to her long list of successes. Theodore Roberts made one of the hits of the performance with his thoroughly excellent characterization of John Durbeyfield. Abraham was intelligently played by Ernest Truex. Eleanor Carey won much praise as the mother. Charles Dickson and Emmett Shackelford contributed two delightfully droll bits as the dairy hands.

Mr. Power and Miss Crane, supported by the Bel-

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lows co., will present The Taming of the Shrew 6-12 and Ten Nights 13-19.

The Lyric opens 13 with York State Folks and the Girls on the same day with The Girl and the Eagle.

MARY ALKIRE BELL.

PROVIDENCE.

At both 's 7-12 the Albee Stock co. presented the comedy, Liberty Hall, to large and delighted houses. This play was given by the co. a year ago, and its success was again duplicated. Edna Phillips, a former member of the co., specially engaged for the week, appeared as Blanche Childworth. She received a very cordial greeting on her first entrance and gave a splendid performance. Gardner Crane, Tom Wise, and the other members of the co. were excellent. A Bachelor's Romance 14-19.

For the final week of the Summer season at the Empire 7-12 the stock co. gave performances of A Mexican Romance to good houses. Kathryn Purnell headed the cast.

William Courtleigh has been re-engaged as leading man of the Imperial Stock co., to open at the Imperial Theatre, Sept. 4.

James Kennedy, comedian of the Empire Stock co., will head a co. of his own this season, opening at Woonsocket, R. I., Aug. 31. Mr. Kennedy will present a repertoire, including some of his own plays in addition to other successes, and is booked solid for the season.

At the Empire during the week 7-12 two benefit performances were given, one on 8 to James Kennedy, and another on 10 to Kathryn Purnell. The houses were large.

HOWARD C. RIPLEY.

MILWAUKEE.

The Brown-Baker Stock co. are giving an admirable performance of A Texas Steer to large and well pleased audiences at the Davidson week of 7-13. Shall We Forgive Her 14-20.

The Academy is drawing large and select audiences with the Thanhouser co. in a fine production of When We Were Twenty-one 7-13. The Firm of Girdlestone will be the bill 14-20.

Chiaffarelli's Italian Band will open an engagement of several weeks at Whitefish Bay Resort 12.

Wonderland is enjoying well merited patronage and Pabst Park is doing good business.

The Star Theatre will open 12 with the Fay Foster co. The Alhambra and Bijou are being renovated and will open the season before the end of August.

The Brown-Baker Stock co. will close a most successful Summer season at the Davidson Sept. 3. The regular season of the house will commence 4.

James McKaigne, the very popular stage carpenter of the Bijou, was married 9 to Sophie Kent at the Church of the Jesu by the Rev. Father Hayden.

Creatore's Band has been secured for a brief engagement at Schlitz Park week of 13-19.

CLAUDE L. N. NORRIE.

ST. PAUL.

The Metropolitan Players opened their eighth week 6 in Shamus O'Brien. They are more pleasing in this bill than in previous productions of the same class. Two members of the co. had a chance in this bill to increase the number of their friends and admirers. Lauretta Allen as Mrs. O'Brien and Frederic Julian as the Irish spy were the lucky ones. Both handled their parts very carefully and received much praise for their clever work. Louise Compton was taken suddenly ill during an afternoon rehearsal and Edith Von Luke, taking the part on three hours' notice, handled it very nicely, everything considered. Eva Taylor as Mary Donoughmore, the heroine, had a winsome way of acting the character and pleased her hearers. William Jossey as Shamus O'Brien proved an ideal hero. William Lamp as Capt. Leslie McMurrough seem suited for the character, and Frederic Tilney's Sir Reginald Dare was acted up to in usual clever manner. The piece was properly staged and the costumes fitted the times. The bill for next week will be Du Barry.

The regular season at the Metropolitan will open 20, at which time Ben Hur will hold forth for three performances.

H. O. WILLIAMS.

LOS ANGELES.

The Burbank raised its curtain twice July 30 to packed houses, and during the entire week large audiences were in evidence to see At Piney Ridge, one of the best and most successful plays of its kind yet seen. Next week In Sight of St. Paul's will be the bill, and Harry Mestayer and Lillian Lawson will appear among the list of players.

At the Grand Opera House week 30-5 The Queen of the White Slaves held sway, and there was enough realism and mysteriousness to suit the most exacting. The scenes were well set and the piece proved a good drawing card. Wedded and Parted 6-12.

Klobe was the bill at Belasco's 31-6, that laughable bit of frivolousness which has been noted for keeping every one in a good humor. The attendance for the week was splendid and the co. gave the piece a swing that brought out all the merit that was in it. The Dancing Girl will follow.

At the Chutes people are finding a delightful green spot, with plenty of good music and lots of things to do. Fireworks are on the bill for one night during the week and the attendance is thereby greatly increased.

DON W. CARLTON.

SPRINGFIELD, MASS.

Lew Dockstader and his merry minstrel men broke the ice at the Court Square 11, a blistering hot day. It was a delightful performance, scoring at every turn. Neil O'Brien's Bargain Day followed Dockstader's specialties in popularity. Nothing more at Court Square till Labor Day, when Eva Tanguay brings The Sambo Girl.

Clyde Payton has abdicated his August possessions in Springfield.

Sixes and Sevens was the bill at Poli's week 7 and didn't take as well as some that have gone before. The singing of Alva McGill, who uses illustrated songs, has become a very popular feature of the bill. Lord Chumley week 14. Poli's has put in an orchestra for the rest of the Summer stock season, under direction of H. P. Menges.

The matter of lease of the New Gilmore has been settled, P. F. Shea continuing in charge. His present plans are to put in a stock co. for the Winter, running the Nelson half week burlesque and half melodrama. Both houses will open Labor Day.

EDWIN DWIGHT.

BUFFALO.

The Academy opened its regular season 7, presenting Queen of the White Slaves, and did an excellent business. The co. is even better than last season, and the scenery is new and elaborate.

The members of A Trip to Egypt co., featuring Carson and Willard, the well-known German comedians, are rehearsing in this city; the roster of the co. will include the names of several prominent people in musical comedy.

Joseph Manning was in town for a few days visiting relatives previous to his leaving for the metropolis.

Buffalo is to have another new theatre, which will be located at Washington and Mohawk Streets, the site of the old Bijou Theatre. John J. Ryan closed the deal but a few days ago, and I understand will play all the Sullivan, Harris and Woods attractions, which gives this firm a circuit of twenty-three houses.

John Kreittner, formerly part owner of Shea's Theatre, has disposed of his interests in the house and has retired from theatricals.

P. T. O'CONNOR.

MONTREAL.

The first break in the theatrical dullness occurred 7, when the Theatre National opened its doors for the regular season with a production by the stock co. of the sensational melodrama Le Crime d'une Mere. Several of the new members appeared and quite a few of the old favorites, and the general impression made was a good one.

Beyond the opening dated for 21 and chronicled in my last letter the only items of news are that His Majesty's opens Sept. 4 with The School Girl and that Quintus Brooks will again be local manager of that theatre, which we are all glad to hear, as he is deservedly popular.

Phroso, the mystery, is the chief attraction at Riverside Park.

Bohmer presents a good bill of vaudeville and music.

The news of Edith Kenward's death came as a great shock to her many friends in Montreal, where she was very well known.

W. A. TREMAYNE.

SEATTLE.

Liberati's Band was heard for two concerts at the Grand Opera House 4, 5. The numbers were well selected and well played, and the audiences were good sized and appreciative. Another concert will be given 6.

The Charles A. Taylor co. had good business at the Third Avenue 30-5 in The Derby Mascot, and it looks as if the second season of this co. this Summer will be fully as profitable as their first. Stolen by Gypsies 6-12. The Girl Detective 13-19.

Barnum and Bailey's Circus exhibits here 16, 17.

RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. A. McDermott, mgr.): The Olympia Opera co. were accorded heavy patronage week of July 31-5, when Offenbach's The Circus Clown was given here for the first time. Performance consisted largely of introduced specialties, and while satisfying the public there was some very aged material used. Lottie Kendall was pleasing as Prince Casmir, and Eulalie Young and Leo Adde never fail to get their quota of encores. Edward Eagleton as Cabrioli always makes good, and Robert Pitkin as the Tramp Poet was decidedly amusing. The Pearl of Pekin 7-12.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Heisman Stock co. July 31-5. Plays: Nature's Nobleman, Adventures of a Love Letter: pleased good business; among good specialties Madame Niada and her dancing girls made a hit; the Musical Bennetts pleased with their comedy act. Heisman Stock co. 7-12.

ARIZONA.

PHOENIX.—EAST LAKE PARK (Charles F. Berger, mgr.): Ethel Tucker Stock co. 14-19 in Saphe and On the Verge of the Grave. 21-26: Dr Jekyll and Mr. Hyde and Thelma; co. the best that ever played a Summer engagement in Phoenix; will continue until Sept. 16, when they take the road, playing the principal cities in the Territory on their way East.

ARKANSAS.

PINE BLUFF.—FORREST PARK THEATRE (Charles Peterman, mgr.): New York Dramatic co. 1-12 to good business; pleased. Plays first week: Was She to Blame, Why Smith Stayed Home, and Lost Paradise; kinodrome between acts and Sunday evenings to big houses.

CALIFORNIA.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): Dark.——ITEM: The Bates Stock co. has in preparation May Blossom, under the personal direction of Maria Hubert Frohman. The play will be given week 31 and from advance sale of seats the indications are for capacity houses.

OAKLAND.—YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players in The Jilt 1-6; play thoroughly enjoyed by large audiences. Franklin Underwood makes first appearance and makes fine impression; Frank McVicars also very clever. Hearts Courageous 7-13.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. G. Parsons, mgr.): The close of the Hunter-Bradford Players ten weeks' engagement was marked by a demonstration on the part of the audience 5, when, as the curtain rolled down for the last time and the orchestra played "Auld Lang Syne," they with one accord kept their seats and applauded enthusiastically and prolonged the same until Manager Hunter made a few timely remarks of appreciation at the substantial manner his excellent co. had been received, and the curtain had to be raised several times on all the members of the co. before the audience would consent to leave. There have been many stock cos. here, but never before such an artistic one, and their success has been genuine. They will be greatly missed by the many who became regular weekly habitues of the theatre, and they will be most welcome on their return next season. They have made many warm friends in these circles, of which they were always the favorite center. An extra matinee was given 4 to the usual crowded house. The play was Ibsen's Doll House, gruesome, of course, but superbly acted. Dockstader opens the regular season 15. Many years ago Dockstader left his home and school here and made his first launch in minstrelsy with Frank Lawton, the whistler, now in London. They played for one consecutive night in a small town down the river. It was not a "forty-count 'em, troop," but we had a good time.——HARTFORD OPERA HOUSE: After a long siege of darkness this house will open its regular season 14-16 with Custer's Last Fight, with Montgomery Irving featured. Mostly melodrama will be booked this season, with a side line of musical and farce co.——POLI'S THEATRE (S. Z. Poli, prop.; Louis Kilby, mgr.): The season of the stock co. is drawing to a close and vaudeville will again hold forth 28. The Three Musketeers 10-12 has been well presented and the attendance has continued good. Othello will be the attraction 14-19.——ITEMS: Ernest Mitchell, for several years treasurer at the Hartford, has been appointed manager of Poli's Bridgeport Theatre. Mr. Mitchell has many friends here who will congratulate him on his deserved promotion.—W. E. Bidwell, who has been connected with several local papers in a reportorial capacity and who represented the Associated Press at the last Legislature, will act as press agent of the Hartford. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collier, res. mgr.): In an authorized letter from Shubert Brothers, published in the local papers, it is stated that the Hyperion will be used by both the Independent and Trust the coming season, this being the only house in the country to play both attractions. The theatre has been thoroughly overhauled and put into first-class shape, many new and important features having been installed. The opening is on the 19th, when Dockstader and his minstrel band will be seen. Chauncey Olcott will appear Sept. 2.——NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): After a thorough housecleaning this popular house will throw open its doors the 10th, playing Dangers to Working Girls; for the balance of the week The King of the Opium Ring 14-16. Custer's Last Fight 17-19. The Millionaire Detective 21-23. Rents-Santley 24-26.——ITEMS: G. B. Bunnell is still at his Southport home, coming to the city weekly. He will not come to town permanently before September 15.—C. C. Collier, the genial manager of the Hyperion, is back from a vacation spent yachting.

JANE MARLIN.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; J. C. Criddle, mgr.): A revival of La Belle Marie is doing excellent business 7-12 and showing Gertrude Shipman in a character part. James Gordon makes excellent use of his opportunities, especially in his scenes with Miss Shipman. Francis Owen was an amusingly stolid office boy, and Walter Huston was convincing as Earl Leighton. James Mullin and Maude Sheridan capitally enacted two youthful lovers. My Uncle from Japan 14-19, preceded by the first presentation on any stage of a one-act comedietta entitled The Benediction, from the pen of Francis Owen, of the local Poli co., which is showing up well at rehearsals.——ITEM: Announcement is made of the transfer by Mr. Poli of J. C. Criddle, local manager since the Poli advent into Bridgeport three seasons ago, to charge of the Springfield Poli house. He is to be succeeded by Mr. Mitchell, erstwhile directing factor of the Hartford Opera House. Mr. Criddle has made many friends among the press and public and widespread regret at his departure is expressed.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): After undergoing a thorough renovation the theatre was opened 9 with Primrose's Minstrels to good attendance.——JACQUES (Jean Jacques, mgr.): Poli Stock co. in The Young Wife to filling the house with well pleased audiences.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Clara Turner co., Ira Jackson, manager, 14-19. Billy Clifford in The Baron 23. The Sign of the Four 29.

GEORGIA.

AUGUSTA.—MONTE SANO CASINO (Will J. Irvin, res. mgr.): The Peruchi-Gypsene Stock co. July 31-5, presenting The Private Secretary and A Western Romance; good business; well pleased.——GRAND OPERA HOUSE (William Schweigert, mgr.): Will open its season 24 with Adelaide Herrmann.

MACON.—CRUMP'S PARK CASINO (Maurice Boom, mgr.): Harry Carlon and good co. in Fun and Frolic July 31-5 drew well and pleased.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): House packed 1, 2 to witness Dr. Wetzel's wonderful performance.——RIVERSIDE PARK (M. Christensen, mgr.): Zinn's Travesty co. in Oh Fudge July 25 has drawn big crowds to the park the past week.——STAR THEATRE (C. G. Barr, mgr.): Under Two Flags week of 24 gave good satisfaction to large crowds by Star Stock co.——ITEM: Star co. winds up their engagement 6. House will close for season.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, mgrs. and lessees; Charles A. Takacs, res. mgr.): At Cripple Creek 3; excellent co.; fair house. Why Women Sin 6; good co.; good house. Big Hearted Jim 13. The Four Huntings 15. His Highness the Bey 20.——ITEMS: At Cripple Creek started out here under the management of E. J. Carpenter, who is putting up a good show of the melodrama type.—Manager Takacs got permission of the owner of the building occupied in part as tenant by the Singer Sewing Machine Co. agency to put up bill boards. Last week the Singer people demanded rent, which the manager refused, and the matter is now to be taken up in the courts.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Cripple Creek 5 pleased small house. Josh Spruceby 8; fair attendance and attraction.——ITEM: Leonard A. Emmert and wife (Nina Griffin), who have been associated with some of the best repertoire cos., are spending the Summer here. Mr. Emmert will act as business-manager of the Manner's Stock co. the coming season and will direct the productions; Mrs. Emmert will be featured. The co. will organize here in the Auditorium.

CHAMPAIGN.—WEST END PARK (Matt Tunell, mgr.): Berry Comedy co. July 24-5. Plays: Nature's Nobleman, A Miner's Daughter For Love of Honor, Kathleen Mavourneen, Passion Slave, Shadows of Sin: drew large, well satisfied business nightly.——ITEM: On the night of 5 a drawing was made for a pig, the lucky number being held by a gentleman in the audience, his efforts in catching same providing much merriment for a crowded house.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Season opened with Wininger Brothers in a week's engagement presenting Cloverdale, Sheridan Keene, The Village Counterfeiter, Lights and Shadows of a Great City, Silent Witnesses, The Winning Hand, Work and Wages, and at the matinee Simple Simon; co. was good and pleased packed houses every night.

BLOOMINGTON.—GRAND OPERA HOUSE (F. Wolkan, Jr., mgr.): Jordan Dramatic co. week 7 in repertoire and vaudeville; fair performances to medium business. Thoroughbred Tramp 17.——HOUGHTON LAKE PARK THEATRE (A. Jack Faust, mgr.): James F. Green co. week 7 in repertoire and vaudeville; average business.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Uncle Josh Spruceby 6 to good attendance.——DREAMLAND PARK: New faces every week. Burton and Burton, the Randolphs, Roland, Travers and co. and Bonnie Gaylord, cinematograph; attendance good.——ITEM: The Grand has been decorated and renovated, also new stage floor.

ALEDO.—OPERA HOUSE (A. G. and J. W. Edwards, mgrs.): The People's Players opened 3 with A Soldier's Honor; good business; pleased. In the Land of the Czar 4. A Struggle for Gold 5.——ITEM: Manager Woods' co. is much better than ever before; as this is his home town, people are interested in his efforts.

HIGHLAND PARK.—THEATRE (J. J. Murdock, mgr.; H. C. Buck, res. mgr.): Week of July 31: Ben Greet's Woodland Players in following repertoire: Tempest, Twelfth Night, Much Ado About Nothing, Comedy of Errors, Midsummer Night's Dream As You Like It; excellent co.; drew large patronage. Rivela's Royal Italian Band week 7.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): Billy Kersands' Minstrels 6; good business. Uncle Josh Perkins 13. Hooligan in New York 19. On the Bridge at Midnight 20. An Aristocratic Tramp 26. A Russian Spy 27. Preliminary season; regular season opens Sept. 2 with Four Huntings in A Night in a Fool House.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): House opened 6 with Uncle Josh Spruceby; medium audience; co. excellent. Dr. Jekyll and Mr. Hyde 9. An Aristocratic Tramp 13.——AL. FRESCO PARK (Vernon C. Seaver, mgr.): Immense crowds; Pancinilli's Band big hit first August week; search for Raffles second week puzzling every one.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Van Dyke-Eaton co. 6-13 opened in The Great Diamond Mystery to large and enthusiastic house; excellent satisfaction; good co. and specialties. On the Bridge at Midnight 19. Dr. Jekyll and Mr. Hyde 20.

HIGHWOOD.—FORT SHERIDAN PARK THEATRE (J. J. Murdock, mgr.; B. F. Pratt, res. mgr.): Carver and Pollock, the Regines, Blanch Sharp, George Stewart, Willard Sisters attracted good crowds to this resort week July 31.

CLINTON.—RENNICK OPERA HOUSE (L. C. Sabin, mgr.): Hoyt's Big Comedy co. played July 31-5 to full houses and satisfied. Plays: The That Binds, Texas, Forgiven, Nature's Nobleman, Scout's Revenge, Moonshiner's Daughter.

JOLIET.—THEATRE (J. F. Henderson, mgr.): At Cripple Creek 3 opened theatre with an excellent co. to a good house. Dr. Jekyll and Mr. Hyde 6; good performance; fair house. Fabio Romani 12. Chaff Valley 13.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): The season opened 5 with Cherry Valley, matinee and evening; fair business. The Holy City 10. The Little Swede 12. Why Women Sin 15.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Billy Kersands' Minstrels 4; good house; pleased. Century Stock 14-16. Girl of the Streets 18. Florodora 24.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Uncle Josh Spruceby 9. Dr. Jekyll and Mr. Hyde 11. Cherry Valley 15. Aristocratic Tramp 16. Sandy Bottom 28.

INDIANA.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): A Poor Relation 12. A Royal Slave 14. Over Niagara Falls 22. Hi Henry's Minstrels 26. The Hustler 28. Old Clothes Man 29.——CRYSTAL THEATRE (W. E. Finley, local mgr.): Vaudeville week 14-19: Tom Hefron, Madame Louisa Schmitz, Hazel Good, Leonard and Polton, and the kinodrome.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): John W. Vogel's Minstrels open the season 10. Hans and Nix 18. Drake Stock co. 21 week.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Holy City 2 thoroughly pleased good audience. Happy Hooligan 18. Over Niagara Falls 22.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): A Royal Slave 8; advance sale good. The Eagles' Nest 16, 17. A Poor Relation 22.

INDIAN TERRITORY.

SOUTH M'ALESTER.—SANS SOUCI PARK THEATRE (A. Bert Estes, mgr.): Columbia Comic Opera co. July 31-5; first-class performances to good houses. Columbia Comic Opera co. 7-12.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Hickman-Bessey co. July 31, 3-5. Plays: A True American, Sunny Jim, Nature's Nobleman, A Southern Rose; packed houses; good satisfaction.——ITEMS: Manager Jersey's Hickman-Bessey co. opened their season at the Grand 31 to the ever welcome and always flattering S. R. O. The co. is stronger than ever and their repertoire good; they are booked solid for 1905-6.—The advertising war between the competing shows, Pawnee Bill's and Forepaugh and Sells Brothers' the one 9 and the other 28, goes merrily on and has resulted in the boomerang of business houses, barns, and bill boards to an alarming degree.

AUSTIN J. MUMMERT.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): May Irwin in Mrs. Black is Back 21. His Highness the Bey 28.——GRAND OPERA HOUSE (William Foster, mgr.): A Human Slave 13-16. Too Proud to Beg 17-19. At Cripple Creek 20-23.——AUDITORIUM (William Foster, mgr.): Burgess Stock co. 28-Sept. 2.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt, and co. mgrs.; Frank Hurst, res. mgr.): At Cripple Creek pleased good paying business in spite of the hot weather. Uncle Josh Spruceby 11. Dr. Jekyll and Mr. Hyde 16. Jordow Dramatic co. 17-19. An Aristocratic Tramp 21.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Why Women Sin 12.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): York State Folks 10.——AIR DOME THEATRE (Harry Siefried, mgr.): Continues to please capacity.——VINEWOOD PARK THEATRE (Harry Siefried, mgr.): Fair attendance; good attractions.

DAVID J. AUGUST.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie, mgr.): Dark.——ITEM: The interior decorations of this theatre are about completed and it will soon be one of the finest and best arranged theatres in this part of the country. The season opens Sept. 5 with Kilroy and Britton's An Aristocratic Tramp.

FORT SCOTT.—FERN LAKE PARK (Hofer and Love, mgrs.): Week of July 31 business only fair; bad weather and only fair vaudeville bill were the cause.

KENTUCKY.

MORGANFIELD.—GRAND OPERA HOUSE (H. C. Cheveller, mgr.): Edna Farrell, supported by Casino Stock co., in week's engagement 6-12; creditable co. to small houses.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Rob Crockett, mgr.): The season will open 21 with the Fenberg Stock co. for one week. During the Summer the house has been thoroughly renovated and a very important changes made that will add materially to the comfort of the patrons.——ITEMS: Jane Mee returned to New York to commence rehearsals with M. Him and I.—Suzanne Perry, of the Maxine Elliott co., is spending two weeks in this city the guest of her mother.—Manager Crockett returned from a two months' trip in Europe.—Fred Mathews of the theatre orchestra, left for New York 29.—Mr. and Mrs. Fred Block, of this city, left 2 to join The Boy Behind the Gun co.

PORTLAND.—PEAK'S ISLAND GEM THEATRE (C. W. T. Goding, mgr.): Brixton Burglary week 7 to usual large houses. Lost Paradise week 14.——CAPE COTTAGE THEATRE (E. V. Phelan, mgr.): Dr. Bill 14-19; big business. The Sign of the Four week 21.——RIVERTON PARK RUSTIC THEATRE (E. A. Newman, mgr.): The Belle of Boston 7 to capacity.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Klark-Urban co. pleased good houses week of July 31. Plays: The Minister, Cowslip Farm, Across the Desert, A True Kentuckian, In Wyoming, The Silent Partner, and Red Lion Inn. Tom Waters in Neighborly Neighbors 14.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The house has been put in fine order for season which commences 28. The opening attraction will be San Toy.——CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): The Real Widow Brown 17. Richards and Pringle's Minstrels 22.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): Bar Harbor Choral Society 8; S. R. O. Neighborly Neighbors 10; good co.; big business. Georgia Minstrels 14.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Cook Church Stock co. 7-12. This favorite stock co. opened their regular season 7 and met with much success. The co. is the best that Manager Taylor has ever had and is headed by Ruby Erwood, who made a good impression by her clever singing and dancing. Others were Anne Ivers, James E. Dudley, J. H. Cripps, and Charles Cook. The staging of the production was most excellent and complete in every detail. The specialties are very good and include Edith Richardson, the Partellos, Tom Almond, and Loring and Moore. Manager Taylor this season has a winner. Miss Erwood received a floral offering on her first appearance. Attendance good. New Eight Bells 18, 19.——BIJOU (D. R. Buffington, mgr.): Buffington Stock co. presented The Great Diamond Mystery 7-12 and met with their usual success. The production was complete. J. Frank Burke and Gertrude Dion Magill shared the honors; both were seen to good advantage. W. H. Barwald, Nat Leffingwell, Everett Aldrich, and Raymond L. Bond were well cast and did justice to their lines. Ethel Elder as Polly Mellon, Marcella Forrests as Mrs. Hildebrand, and Florence Mack as Bridget Malone were very good and pleased. The stage-management was excellent and attendance good. The Fatal Scar 14-19.——ITEMS: A reception will be given Raymond L. Bond after the performance 10.—Pauline A. Harlee, who has signed with the Daniel Sully co. this season, has been the guest of Miss M. A. Tobin, sister of E. A. Tobin of the Academy orchestra.—One thousand photos of Nat Leffingwell were given to lady patrons of the Bijou week 7-12.—Manager Buffington has engaged Ralph Cummings as stage director for the balance of the season.—Ann Singleton arrived from New York 7 and left 8 to join the Standard Stock co., of Philadelphia, Pa.—Stage-manager Colby resigned from the Buffington Stock 5 and returned to New York 8.—Jane Fearnley will rejoin the stock co. 14.—Gertrude Dion Magill and M. E. Ryan will close their engagement with the Buffington Stock 12. They have signed to go with a road show, opening at once. Miss Magill has made many friends and her departure is to be regretted. Her place will be taken by Ethel Elder.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Whalom Opera co. in Prince Pro Tem 7-12 opened to good business. Fortunately the management furnished programmes of the entertainment, so the audience knew the name of the opera as even Mr. Barnett would hardly have recognized his child. Samuel Reshot, the best leading man ever seen at Whalom, did not appear in the cast proper, but made a big hit in monologue. Jack Leslie as Tommy Tompkins, Lois Garneau as the Princess, George Warnock, Tom Callahan, and Rose Murray were very acceptable, while Sylvia Cornish was fairly good as Wild Rosey. Cinderella and the Prince 14-21.——ITEM: Al. Lewis stayed through one performance as the Fairy Queen in Jack and the Beanstalk, being replaced by James Byrne, of Eight Bells fame, who finished the week.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Season opens 14, when Dot Karroll comes for a week of repertoire. Regular opening 25 with Eight Bells.——ITEM: Manager Riley has returned from his annual vacation and is busily engaged in getting house ready for opening. Many alterations have been made and the house is greatly improved. A new drop-curtain; all scenery has been repainted, the ladies' retiring room has been completely renovated and finished in Flemish style with Mission furniture, a feature which will be much appreciated by the lady patrons of the house. The box-office has been enlarged and the lobby made more attractive. One of the principal features is the electric sign in front of the house, by which people may see the name of the attraction for the various nights.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): Hunter and Bradford's Players presented In the Bishop's Carriage, a dramatization by Channing Pollock, 7-9 to S. R. O. The play was very enthusiastically received and made a distinct hit. The work of the entire company was excellent, especially that of Miss Dean, Messrs. Handyside, Findlay, Breese, and Westley.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. presented The Gilded Fool before large audiences July 31-5, closing the Summer season. The co. will be permanently located at this house and will open the regular season 28, presenting The Senator.

MICHIGAN.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Signor Blitz and Evelyn Fay 4, 5; good performance to light business. Dora Thorne 12.——BEN'S THEATRE (William Hawley, mgr.): Arthur Aylesworth's Hooligan's Troubles 6 played to S. R. O. and gave very good performance.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): The Chaperon will open house 14.——ITEM: Manager L. T. Bennett has just closed a lease of the Sarnia Opera House, of Sarnia, Ontario, and will run the same in connection with the City Opera House, of Port Huron, Mich.

CADILLAC.—THEATRE (C. B. Russell, mgr.): 81 Plunkard 5 to fair house; production up to former years. William Owen in Othello 7 gave abridged story; audience light. Bar Harbor (local) 10. Out of the Fold 16 canceled. Under Southern Skies 25.

MUSKEGON.—GRAND (E. B. Reed, mgr.): Hooligan's Troubles; co. poor; light house. A Convict's Daughter 6 pleased good business. Vogel's Minstrels 13. Waifs of New York 20. Under Southern Skies 23.

COLDWATER.—TIBBETS OPERA HOUSE (John T. Jackson, mgr.): A Royal Slave 5, afternoon and evening, opened the season to good business; very satisfactory performance. The Holy City 16.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Field's Minstrels 11. Her Only Sin 23. What Women Will Do 28. Josh Spruceby 27. Girl from Kay's 28.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Al. G. Field's Minstrels 8 opened the season to a large and well pleased house.

YPSILANTI.—OPERA HOUSE (F. E. Case, mgr.): Season opens 19 with A Country Kid. Vogel's Minstrels 21. 81 Plunkard 23.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): The Pit 11, 12, with special matinee 12. Fall Festival and Jubilee, auspices Third Regiment Band, opens 8 and continues till 12.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Under Southern Skies 17. The Pit 18.

MISSOURI.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Season opened with Kersands' Minstrels 5 to fair business, considering hot weather. York State Folks 7 to good business. At Cripple Creek 11. Century Stock co. 17-19. Hooligan in New York 22.——ITEM: Manager Price has thoroughly remodeled house and increased seating capacity.

MEXICO.—GRAND OPERA HOUSE (A. R. Waterman, mgr.): Billy Kersands' Minstrels 8; co. good; fair house. Steele-Smith Repertoire co, 24-26.

Human Hearts Sept. 1. Tenderfoot Opera co. 2. Stetson's U. T. C. 7. Polly Primrose 9. To Be Buried Alive 11. The Rajah Bhoog 12. W. A. and Jack Mahara 13. In Old Virginia 15.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): House opens 18 with Billy Kersands' Minstrels. Pierce R. Benton's Comedians 21-26.——ITEM: Jed and Emma Carlton begin rehearsals of their new play, His Father's Sin, Aug. 15 at Rich Hill, Mo., where it has its first production one week later.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Chase-Lister co. opened week of 7 to capacity in Cloverdale, followed by A Cowboy Visitor; both productions were fair and pleased.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Gertrude Ewing co. opens season 14-19.

LOUISIANA.—PARKS THEATRE (Michael F. Dallett, mgr.): Billy Kersands' Minstrels 7.

NEBRASKA.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): Breckenridge Stock co. opened the season July 31-5 in Nebraska, The Land of the Sky, A Fatal Likeness, A False Friend, Down Where the Cotton Blossoms grow, and Her Bashful Admirer; gave good satisfaction to fair business.——ITEM: Lillian Seymour has rejoined the co., doing leads, and Fred P. McCord doing heavies.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE: Season opens under the management of William B. Van Dusen with the Harvey and Gage Repertoire co. week 21. The bookings are exceptionally high class, some of which are The Wizard of Oz, Running for Office, Under Southern Skies, etc.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Moving pictures and illustrated songs week ending 5 closed to fair business. Empire Vaudeville co. 7-12 opened to fair attendance. This co. includes the Valdings, Phil Morton, La Porte, Billie Nichols, Marr and Evans.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The Roe Stock co. closed a very successful week's engagement 5 with The Road to 'Frisco; co. generally very satisfactory. Rosabele Leslie and her co. (formerly Myers Stock co.) opened 7 with The City of New York to good paying business, which has continued. The repertoire consisted of A Mill Girl's Honor, Great White Diamond, If Women Love, Not Guilty, The White Capa, Queen of Poverty Flats, A Wife's Victory, The Scout's Revenge, and East Lynne. Haverly's Minstrels come 15, followed by Sultan of Sulu 18, Yorke and Adams 26.——STATE STREET THEATRE (I. C. Mishler, mgr.): This house opens 12 with Holty Toity. Joseph Santley 14-16. Billy B. Van 17-19.

ALBERT C. D. WILSON.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): Secret Service Sam opened the preliminary season at this house 10-12 to capacity. The show proved an excellent one. Plays: Buffalo, the King of the Wild West, came 12 to good business. How Buster Butted In 14-16. The Life That Kills 17-19. Alone in the World 21-23.——ITEM: There will be no change in the management of either theatre this year. Additional electric lights have been placed around the balcony of the Lyceum Theatre, and a storm door erected inside of the foyer of the theatre. William M. Drake, lessee of the Lyceum Theatre, has sold his interest in the Drake-Faulkner Railroad attractions, which organized in Elizabeth April last. The new owners have since closed in Allentown, Pa.

ASBURY PARK.—CASINO PIER THEATRE (J. B. Deicher, mgr.): Mrs. Wiggs 3, 4; excellent co.; capacity houses. Simple Simon Simple 5; excellent satisfaction to S. R. O. Elbert Hubbard lecture 6; good, to light business. The Chaperons 7, 8 drew capacity houses. Catholic Church benefit 9; Grace George, Robert B. Mantell, Ross and Fenton, Joseph Cawthorne and Queenie Vassar, Bijou Fernandez, and Harry Kernell, Jr; direction William A Brady; S. R. O.; great success. The Girl from Kay's 10, 11. West's Minstrels 12. Children's Carnival 14. Sultan of Sulu 15, 16. Murray and Mack 17.——ITEM: The new Casino Pier Theatre has proved to be a great success, as it is filled to capacity at nearly all performances.

BURLINGTON.—AUDITORIUM THEATRE (J. W. Lanning, owner and mgr.): Season opens 15 with Billy B. Van in The Errand Boy. Mr. Lanning has turned the front part of the theatre building into an up-to-date hotel. Mr. Lanning has leased same to Samuel Dollver, an up-to-date man, who is well liked in Burlington. Mr. Dollver was running during the Summer the Hotel Hilton at Wildwood, N. J. Mr. Lanning has made this theatre one of the best in the State of New Jersey.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Opened season 5 with Black Patti co., which was greeted by a good house; co. pleased. Rose Stock co. 7-12 in Why Women Sin, Sign of the Four, Her Marriage Vow, Crime of Hallowe'en, Why He Divorced Her, Dora Thorne, and Road to 'Frisco; co. fair. Haverly's Minstrels 14. Rosabel Leslie Stock 15-19.

NEW YORK.

ELMIRA.—BORICK'S THEATRE (Herbert Salinger, mgr.): Nothing better has been heard during the opera season than the Manhattan Opera co.'s splendid production of Said Pasha 7-12; which drew capacity houses. Herbert Salinger as Nockey and George B. Field as Hadad convulsed with their clever comedy work. Charles L. Gill looked dashing in the title-role and scored, and Henry Taylor as Terano and Karl Stall as Hassen Bey especially helped in the good work. Nettie Vesta made a winsome Serena and Odette Bordeaux a thoroughly satisfactory Alti. Guy Tully gave a powerful interpretation of the Rajah and Alice Gaillard was seen at her best as Balah. Oscar Sydney did well as Ali Mudid. The chorus was unusually good and pleasing stage accessories assisted in the success of the production. The Mikado 14-19.——RIALTO THEATRE (F. W. McConnell, mgr.): James Proudlove, Oscar, Nettie Paul, Sadie Brand, Gertrude Stanley, Alice Armin, and Lottie Fayette drew well 7-12.——ITEMS: A. Earl Dean, dramatic editor of the Elmira "Gazette," is doing good press work for Eldridge Park, where band concerts and moving pictures are offered.—Joseph Welsh, of this city, has joined The Royal Chef in Chicago.—Lawrence J. Anhalt, of Elmira, manager for May Irwin, is a guest of Miss Irwin at Irwin Island in the St. Lawrence.—Elmira Elks will hold their annual outing at Bohemia 30.—Arthur Lee and Elsie Murray, of the Manhattan Opera co., have joined Fritzi Scheff.—The J. Frank Hatch Carnival and Exposition co. will exhibit here 28-Sept. 2, under the auspices of the Elmira Water, Light and Railroad Co.—Stanley Miller, treasurer at Rorick's, returned from a well earned vacation 9.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Ben Harris All-Star Vaudeville co. pleased large audience 7. Eddie Foy, James Thornton, and Della Donald were especially well received. Black Patti 14.——PROCTOR'S THEATRE (Howard Graham, res. mgr.): House stock co. in The Romance of a Poor Young Man week 7-12 drew largely; play splendidly produced; the work of Allison Skipworth and Ernest Hastings in leads was highly commendable. Nancy and co. 14-19.——ELECTRIC PARK: Week 7-12: A capital bill, embracing McWatters-Tyson co. (return), Mr. and Mrs. Gene Hughes, Adele Purvis, Ouri and co., May Madden, Harry Tsuda, and new pictures; business large.——ITEMS: Manager M. Reis has taken possession of the Empire Theatre and will open the season about Sept. 1 with high-class bookings, many important alterations are now being made to the house under the direction of Frank Williams, local manager.—Mrs. Barry's popular Gaiety Theatre is being put in first-class shape for opening week Aug. 28 with the European Sensation Burlesquers.—Charley Grapewin has been spending a few days in town and as a diversion has been playing baseball with a local team.—The Empire Theatre Amusement Co. was incorporated 10 with a capital of $10,000. The directors are Moses Reis and Julius Cahn, of New York city, and John L. Kerr, of Syracuse. The co. is to take the lease and provide amusements for the Empire Theatre, this city.

GEORGE W. HERRICK.

ROCHESTER.—COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Secret Service Man, a melodrama written by Owen Davis and Warren Forbes (a newspaper man of this city), was presented by the stock co. week 7-12. The plot hinges upon the actions of an Italian secret society and the efforts of a young detective in bringing the leaders to justice. The play is replete with stirring scenes and thrilling climaxes; the lines are bright and pathos and comedy intermingle throughout. The leading character of Robert Rand was portrayed by Bertram Lytell in a masterly manner, and he was finely supported by Arthur Rutledge as Pietro Montillo, Frank Base as Johann Hofer, Peter Lang as Pat, Tommy Shearer as Billy, Alexander Dale as Tomaso, Charles Neumann as Salinto, Louise Vale as Rose Hofer, Kathryn Morse as Teriesta, Belle Gaffney as Bridget, and Maribel Seymour as Mary Bradder. The play went with an easiness highly complimentary to the co., and was favorably received by large audiences at every performance. Friends week 14-19.——LYCEUM THEATRE (M. R. Wolff, mgr.): McIntyre and Heath in their new comedy, The Ham Tree, 17-19.

J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Bennett-Moulton co. opened for the week 7 at popular prices. Interesting plays were presented to good business. The vaudeville acts were headed by Madame Flower, the Bronne Melba, and Lorrett.——MOHAWK THEATRE (Weber and Rush, mgrs.): The Mortimer Snow co. closed their Summer season at this house 5. The regular vaudeville season will open shortly.——ITEMS: The Van Curler has about all of the big attractions booked for the season. Among the earliest will be The Virginian, with Dustin Farnum in the lead and with nearly all the original members of the co.—Earl B. Hart, well known in vaudeville circles, was the guest of friends here 7.

GEORGE C. MOON.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Lew Dockstader's Minstrels 7 to large audience, who were greatly disappointed in not seeing the much advertised scenic production. Lew Dockstader, Carroll Johnson, and Neil O'Brien made individual hits. The vocalists and dancers were all good. The Chaperons 9 gave an excellent performance to a full house. Black Patti 11. The Girl from Kay's 12. Charles Champlin's co. 14-19. Bennett-Moulton co. 21-26. Eva Tanguay 29.——CONVENTION HALL (James D. McNulty, mgr.): Ben Harris' All-Star Vaudeville, consisting of Eddie Foy, James Thornton, Verona Jarbeau, Nanon Jacques, Harding and Ah Sid, Mile. Olive, Gillette Sisters, and May Yohe and Bradlee Strong gave excellent entertainment 8 to large and apparently well pleased audience. Lee's Entertainers 15, 16. West's Minstrels 23 (Elks' annual benefit).——KAYDEROSS PARK (W. S. Cowles, mgr.): J. W. Gorman's Empire Specialty co. week 7-12 presented an excellent bill, with Rae and Broeche, Jimmy Wall, the Musical Goolmans, Brothers Lanole, and Bailey and Fletcher as the entertainers, to good business.——ARROWHEAD (Ben Riley, prop.): Leungo's Orchestra is pleasing large audiences every afternoon.——NEWMAN'S LAKE HOUSE: The Venetian Orchestra is one of the principal features.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Season opens with Primrose's Minstrels 10, 11. Aubrey Stock co. 14-19.——ITEM: During the Summer the stage has been entirely remodeled, the old proscenium arch, proscenium and loge boxes torn out and a single box erected on each side midway between the ground floor and the balcony, where it will not obstruct the view from the seats on either floor. An entirely new proscenium of modern design has been constructed and a new drop-curtain as well as one of asbestos installed. The lighting system has been vastly improved, and many other improvements back of the curtain make the accommodations equal to the demands of any attraction on the road. The new dimensions of the stage are as follows: Curtain line to back wall, 35 feet; floor to rigging loft, 56 feet; opening, 27 x 35 feet; between girders, 47 feet.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Season opened 5 with Dockstader's Minstrels; good house; excellent performance. Earl Burgess co. 7-12 (except 10). Black Patti 10. Bennett and Moulton Stock co. 14-19. Charles K. Champlain Stock co. 21-26.——ITEMS: Owing to the D. and H. road delaying arrival of Dockstader's special train on the 5th for nearly two hours, co. had to omit matinee and dismiss good sized audience. Manager Holden was down from his Summer residence at Lake George for the opening.—Miss Beaudoin, treasurer of the house, has returned from a vacation spent in Detroit and Port Huron, Mich.—The Empire presented a spick and span appearance for its opening; it having been cleaned, overhauled, treated to paint and decoration where necessary.

TROY.—PROCTOR'S GRISWOLD THEATRE: Season will open Sept. 4 with William H. Graham resident manager and Connell James treasurer. Mr. Graham has hosts of friends. Mr. James was formerly with the Albany "Times-Union."——LYCEUM THEATRE: The Mortimer Snow Stock co. will open Sept. 24 with Hamlet.——ROYAL THEATRE: Will open Sept. 4 with the Morning Glories Burlesque co.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.): Florodora 16. Princess Chic 22. Ikey and Abey 29.——ITEM: Extensive improvements have been made in the Academy of Music during the Summer and Manager Robinson looks forward to a prosperous season.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Queen of the White Slaves 4, 5; co. fair, to S. R. O. The Chaperons 11; co. good; business fair. A Dangerous Life 12. Primrose's Minstrels 14.——ITEM: A Warm Match, a musical comedy, will be put on at Summit Park 14.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Chicago Stock co. opened a two weeks' engagement in A Soldier of the Empire 7-9; S. R. O. My Partner 10-12. The Chaperons 12.

BINGHAMTON.—ROSS PARK (J. P. E. Clark, mgr.): James and Bonnie Farley, Eldora and Norinne, the Tanneans, Kilpatrick, the Cheneryx 7-12 drew large crowds.——STONE OPERA HOUSE (J. P. E. Clark, mgr.): Primrose Minstrels 15.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Opening has been changed from Happy Hooligan to A Trip to Egypt Sept. 4. Vaudeville 8. Wedded and Parted 12. Side Tracked 16.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Pit 17.——ITEMS: E. S. McMaster, local manager of the Metropolitan, is ill with typhoid fever.—Ferari Brothers' Shows exhibited in Grand Forks under their own canvas afternoon and evening July 31-5; good business.

OHIO.

YOUNGSTOWN.—IDORA PARK CASINO (Edward Stanley, mgr.): Crowded houses 7-12 greeted De Veaux and De Veaux, Ed C. Hayes, Ben O'Mar, Wolf and Zadella, and Zutka; performance satisfactory.——ITEMS: The Sullys, with the boys and the baby, took a week off for recreation midst the trees of Mill Creek Park.—We have with us now Herman Hirshberg, of The Fortune Teller co. Mr. Hirshberg has spent the Summer with his brother's family and has enjoyed his vacation immensely.—Dode Rook spent his time pleasantly with his brother Gene.—John Price left recently for Atlantic City.—Our Jack Williams, known as Harrison J. Wolf, resides with his mother in the West End.—David Arrel is with his parents, Judge and Mrs. Arrel, in their magnificent home on the hill.—John and Emma Ray spend their time between our city and Cleveland.—Harry Mazier, who recently joined George Primrose's big co., walks and talks with the boys on the local Rialto.—F. E. Johnson and wife spent the Summer in the country near Kent. Farmer Johnson goes out with the Bob Fitzsimmons aggregation.—Jules Delmar, the new manager of the Park Theatre, made his appearance this week and has made a good impression, and we predict that he will make good.—The Opera House will open Aug. 31, and the Park will start business Labor Day with Keith vaudeville and will also play the best independent attractions during the season. The opening attraction at the Park has not been engaged yet, but the Rays may open it and their season at the same time.—Peter Rice has resigned as manager of the Opera House, and his numerous friends sincerely regret his leaving the old house. Mr. Albaugh, the lessee, will succeed him.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): The Orpheum Stock co. 5 closed a week with fair results; the performances pleased and the specialties were very strong. Plays: Crimson Stain, Why Women Hate, Myrtle Ferns, Tracy the Outlaw, World Against Them, Cinderella, and Camille. Wallace Cutter's Stock co. comes week of 14.——ITEMS: F. J. Barlow, after many years' trooping as musician, has moved here and purchased the Urbana laundry plant.—Charles Murphy, late stage-manager Grand Opera House, Steubensville, O., is home for a visit.

MANSFIELD.—CASINO PARK THEATRE (E. R. Endly, mgr.): The Robinson Opera co. disbanded after closing a two weeks' engagement 5. The Arnold Stock co. opened a two weeks' engagement 8 in A Daughter of Satan.——ITEM: Manager French, of Robinson Opera co., is alleged to have decamped with receipts, leaving salaries unpaid and co. stranded.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Season opens 30 with Rowland and Clifford's Dora Thorne.——ITEM: A joint campfire will be held 17 in the house, consisting of the Fifty-first, Fifty-second, Eightieth and Ninety-eighth Ohio regiments. A fine programme has been arranged.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Al. G. Field's Minstrels opened season 7 to capacity of house; best first part ever put on here; fine costuming and scenic effects.——ITEMS: Harry Shonk will join the Donnelly and Hatfield Minstrels.—Gordon D. Johnson will manage Whitney's Isle of Spice co., leaving here Sept. 1.

HICKSVILLE.—HUBER'S OPERA HOUSE (C. M. Hart, mgr.): A Royal Slave 9. Holy City 16. A Poor Relation 21.——ITEMS: Malack McGann, Dennis O'Hairahan, and Robert Whitehead are spending their vacation at the Fulton Hotel.—Jane Bird has joined the Too Proud to Beg co.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): The Lyceum Stock co. week of 14-19, Fair week.——ITEM: J. M. Kaufman has given up the management of the Pomeroy (O.) Opera House and will devote his attention to the Gallipolis Theatre.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): J. W. Vogel's Minstrels 7; the programme was pleasing and was appreciated by a large audience. For His Brother's Crime 11. The Holy City 19.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): John W. Vogel's Minstrels opened the season 8; good performance. The Holy City 12. A Royal Slave 17.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): House has been thoroughly overhauled, repainted, and refurnished; will open 18 with Arizona.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Opens with The Holy City 10. As Told in the Hills 11.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): The regular season will open 26 with Piff, Paff, Pouf, matinee and evening.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): My Wife's Family 14.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): The season of 1905-06 opened 12 with Her First False Step to good patronage. Simple Simon Simple 14. Arizona 15. A Young Buffalo 17-18.——PARK THEATRE (L. L. Shannon, mgr.): The Dixie Troubadours are crowding the house this week.——ITEMS: Edouard Trout signed as musical director of the Mabel Paige co., and will join them 28.—Charles H. Brown, author of Simple Simon Simple, was in town 7.—Work is being rushed on the new Mishler Opera House, and it is reported will be ready for opening in December next.—Diavola, the man who loops the loop, met with a serious accident while doing the act at a performance here.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (Edward Mozart, mgr.): Nixon and Zimmerman Opera co. in Simple Simon Simple pleased large houses 7-12. The leading parts were well taken by Neil McNeil, Jerry J. Sullivan, Tom Springer, Jeannette Mills, John J. Clark, Ann McNabb, Wally Clark, Bertie Dale, Trixie Cadiz, George E. Murphy, Joe Willard, Horace Wright, Tom Gipple, Andrew Buckley, May Kilcoyne. For 14-19 Holty Toity.——ITEMS: Frank Cushman was a visitor here 7-12.—Manager C. A. Yecker, of Fulton Opera House, has returned from Toronto, Canada, where he was a delegate at the Bill Posters' Convention.

HARRISBURG.—GRAND OPERA HOUSE (K. J. Frank, mgr.): Irene Myers will open the season at this house week of 14 with her own stock co.——PAXTANG PARK (F. Davis, mgr.): The Majestic Vaudeville co. week of 7 to good attendance and well pleased audiences. The co. consists of William Rowe, novelty pedestal dancer; Given and Platt, presenting a very funny act assisted by the dog Peaches; Madeline Burdett, operatic and popular songs, a finished singer; Charles Lawler and his two daughters in a novelty singing act that was heartily applauded; Meeker, Lawrence and Dale in black face comedy.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Dark.——ITEM: Extensive improvements are being made in the Opera House at this place. There is in construction a new scenery loft, which gives the rigging loft a height of 54 feet instead of 25 feet, as in the past. The grooves have all been taken out and the scenery will be all lashed in the future. The dimensions of the stage will be increased. This will make Lewisburg an object spot for the larger attractions, from the fact it is the seat of Bucknell University, and is considered one of the best show towns in Central Pennsylvania.

JOHNSTOWN.—LUNA PARK (Hy. Clark, mgr.): Week of 7 finds the theatre with an excellent olio, consisting of Jones and Sutton, a clever song and dance team; Francis Wood, an excellent hooproller; William Cahill, an unusually clever monologist, and Carron and Farnum, comedy acrobats, who are much appreciated; business is good and promises to be better, owing to the hot weather.——CAMBRIA THEATRE (H. W. Scherer, mgr.): Will open for the season with Simple Simon Simple 15. Arizona 16. Young Buffalo, King of the Wild West, 19.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussmann, mgr.): Season opens 17 with Haverly's Minstrels.——TUMBLING RUN SUMMER THEATRE (Joseph Hoellman, mgr.): Week of 7: Crimmins and Gore and co. in A Warm Match; good performances and co.——ITEM: Manager Haussman enters upon his fifth consecutive year as manager. The Academy has been renovated from top to bottom and a new fire proof curtain added. A new $2,000,000 steel mill has just started; shops and collieries working full time; business outlook for season fine.

WASHINGTON.—LYRIC THEATRE (D. B. Forest, mgr.): Season opens 8 with Simple Simon Simple. The house has been thoroughly renovated and a number of improvements made, which will add much to its beauty and comfort. A tile wainscoting and tile floor have been put in and a 100-foot hall leading to the theatre door, doing away with all steps; new scenery has been secured, and Mr. Forest has booked some of the very best attractions for the coming season.

WILKES-BARRE.—GRAND OPERA HOUSE (Harry Brown, mgr.): International Stock co. 7-12; fair co. and business. Myrkle and Harder co. 14-19. Aubrey Stock co. 21-26.——NESBITT (Harry Brown, mgr.): Haverly's Minstrels 18. Dockstader's Minstrels 25.——ITEM: Walter McDougal, the cartoonist, was made manager of the San Souci Park co. at a meeting of the stockholders last Monday evening.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. L. McKinney, mgr.): Temple Opera House will open under the management of J. L. McKinney on Sept. 7. Mr. McKinney had the management of this house several years ago and brought success to the house and satisfaction to those interested. King Richard III Sept. 7.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Simple Simon Simple 16 opens the season. Holty Toity 22.——KEAGGY THEATRE (Frank Good, mgr.): Season opens Sept. 7 with Black Crook.——ITEM: The St. Clair Theatre has been thoroughly renovated.

NEW CASTLE.—CASCADE PARK THEATRE (Mahoning Valley Traction Co., mgrs.): Fern and May Trio, Howard and Linder, Babet Owens, Austin and co., and moving pictures 7-12; attendance large; performances excellent.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. in The Duke's Motto 3-5, The Private Secretary 7-9 to good sized audiences; pleased; stage settings good; co. strong. Forgiven 10-12.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Season opens 18 with Donnelly and Hatfield's Minstrels.——ITEM: Manager Norris has renovated the house and has enlarged the stage.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Season opens 21 with Donnelly and Hatfield's Minstrels.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): George Primrose's Minstrels 5 gave excellent entertainment to good business; the scenic effects and transformations were elaborate. Ben Harris Vaudeville co., with Eddie Foy, May Yohe and Bradlee Strong, Verona Jarbeau, and James Thornton pleased fair house. Lew Dockstader's Minstrels a most popular annual attraction with the Sumer colony, 14.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Donna Troy Stock co. July 31-4; fair business. Plays: 'Way Out West, The Lighthouse Robbery, Sanny Tennessee, Sapho, and The Christian. Moving Pictures 11, 12. My Friend from Arkansas 15.——ITEM: Manager Jencks has returned from New York, where he secured several big attractions for his house this season.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK SUMMER THEATRE (Sidney H. Weis, mgr.): The Boston Ideal Opera co. July 30-6 in Martha, Pirates of Penzance, and Mikado to increasing attendance; S. R. O. most of the time. This is the best opera co. that has ever appeared in this city at popular prices.

CLEBURNE.—BROWN'S OPERA HOUSE (J. C. Brown, mgr.): Workmen are busy renovating the house. A number of fine plays have been booked for the season.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Dan Reagan, mgr.): House dark 7-12. A. G. Allen's New Orleans Minstrels (under canvas) 7; large audience; pleased.

RICHMOND.—CASINO (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): The Great Lafayette 7-12; pleasing good business. The A. G. Dalamater co., presenting The Typewriter Girl 12-19.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Polk Miller 17.——ITEM: Kitty Stowell and Gerald McLoughlin, of the Plate Sewers co., are resting here.

ROANOKE.—CASINO (Harry Bennett, mgr.): The Mystic Crucible week 7.

VERMONT.

RUTLAND.—OPERA HOUSE (C. H. Jones, mgr.): Season opens: Haverly's Minstrels 9. Sweet Clover 15. Performance. In Old Kentucky 15.——THEATRE (Felix Blei, mgr.): Week July 24: The Blue Ridge, Jesse James, good business. Elsie Ellerton week 14: Country Girl, Snow Balls, East Lynne, Lady Audley's Secret, Mack Stock co. in repertoire 21 to 26.

BARRE.—CASTLE PARK (Fred Ossola, mgr.): Elsie Ellerton week 7: Girl, and A Trip to Chinatown, good business. Plays: Country Girl, Snow Balls, Lady Audley's Secret, Two Little Waifs, Camille, Lady of Lyons, Mack Stock co. in repertoire 21 to 26.

BURLINGTON.—[illegible] Whalen, mgr.): [illegible] opened the season [illegible] specialties good.

BELLOWS FALLS.—[illegible] THEATRE (F. [illegible] week July 24: [illegible] ness; only fair co. [illegible] week 14.

WASHINGTON.

TACOMA.—GRAND AND CRYSTAL running vaudeville week July 30-5. Tacoma, Star and Orpheum comedy, to 10 cents admission. Week without sensation.——ITEM: Lois Steers and Wynn Coman have leased the building recently fitted up as a theatre and it is to be called the Savoy. It will be opened 31 and put on the Empire Circuit; will be opened with the Kentucky Belles; popular prices will prevail. J. P. Howe, of Seattle, will manage the Savoy.

WEST VIRGINIA.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.)——ITEM: The following members of the Adair, Gregg and Adair co. reported for rehearsals 7: Velma Whitman, Ollie Andrews, Lillian Lewis, Eva Kingsberry, Lillian Leighton, Claude Kimball, Arthur Hebert, J. J. Warren, Will J. Keith, Arthur Harrison, Harry Lane, Richard Palmer, H. Earl Motler, Edward Andrews, Harry Bubb, Harry Grow, Guy F. Gregg, Johnnie Adair, and Master Bimbo. Harry Bubb is the manager, J. J. Warren stage director, Edward Andrews musical director, H. Earl Motler carpenter, Harry Grow properties; the specialties will include Will J. Keith and the Military Misses, Johnnie Adair in illustrated songs, Lillian Lewis, Richard Palmer, Harry Lane, and Master Bimbo; the co. opens here 21.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Lottie Blair Parker in Under Southern Skies 6 to good business; performance repeated 7 to full house; audience pleased. As Told in the Hills 13.

SUPERIOR.—BIJOU FAMILY THEATRE: Week 7: Tot Young, banjo wizard; Bowes and Curtis, Lawrence P. Wall, illustrated song artist; Beaumont and Hayward, comedians and vocalists; played to capacity last week.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Curts' co. in David Harum 5 to small business. Under Southern Skies 9. Two Merry Tramps 11.

GREEN BAY.—THEATRE (John B. Arthurs, mgrs.): Rowland and Clifford's Dora Thorne co. 2. Sweet Clover 10-12. Sophia Bradford Stock co. week 13-19.

APPLETON.—THEATRE (A. Emerson Abbott, mgr.): Uncle Josh Perkins 3 pleased a fair house. The Holy City 6 to good business. Sweet Clover 17. Paraders 20.

BELOIT.—WILSON'S OPERA HOUSE (H. H. Wilson, mgr.): The Holy City pleased a good house 8. The Four Huntings 10. The Rodney Stock co. 14-19.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): On the Bridge at Midnight 3, 4, matinee and night, to good houses.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Dora Thorne 10. The Train Robbers 18. Texas Ranger 28.

NEENAH.—THEATRE (William C. Wing, mgr.): Uncle Josh Perkins 4; co. good; pleased large crowd. Sweet Clover 16. Paraders 19.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): The Bittner co. 10-12.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Lilliputian Opera co. closed three weeks' engagement July 29; S. R. O. Operas given during week: A Runaway Girl, Pinafore, The Geisha, The Belle of New York, A Gaiety Girl, Lady Slavey. Dark 31-12. The Pit 13-14. Uncle Josh Perkins 17. On the Bridge at Midnight 18, 19. Under Southern Skies 21-26. The Chaperons 24-26.——AUDITORIUM THEATER (C. F. Spence, mgr.): Roscian Opera co. July 24-29; return engagement to big business. Operas: El Capitan, Erminie, The Mikado, The Bohemian Girl, Fra Diavolo, The Telephone Girl. Dark 31-19. Tom Marks' co. 21—indefinite.——ITEM: Announced that C. P. Walker, manager of Winnipeg Theatre, has purchased central site and will build magnificent theatre, probably starting this year, to be ready for opening next season.

LONDON, ONT.—GRAND OPERA HOUSE: Pollard's Lilliputian Opera co. in repertoire, and the performances are exceptionally clever and deserve good business.——BENNETT'S VAUDEVILLE THEATRE: Offers a fair vaudeville bill and moving pictures.——ITEMS: The Grand will open the regular season 21 with The Girl from Kay's, and Bennett's Theatre will open with vaudeville Sept. 4.—London Old Boys' Reunion is being held 7-12, upward of twenty thousand visitors being here, and owing to the excitement and hot weather the two theatres are only doing fair business. The Hatch Street Shows are getting the bulk of the patronage, with Springbank Park a close second.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Neighborly Neighbors 1, 2; good business and performances. When Women Love opened for three nights and matinee 7; good house; pleased. Quincy Adams Sawyer 14-16. San Toy 17-19.——YORK THEATRE (R. J. Armstrong, mgr.): Midsummer Musicale pleased a large audience 1. Richards and Pringle's Minstrels satisfied good business 3-5.

NEW WESTMINSTER, B. C.—OPERA HOUSE (F. J. Hart, mgr.): Liberati's Band 2, 3 to audiences which made up in enthusiasm what they lacked in size.——ITEM: On Sept. 1 F. J. Hart retires from the managership of the Opera House, which then passes under the control of E. H. Ricketts, manager of the Vancouver Opera House.

OTTAWA, ONT.—BRITANNIA-ON-THE-BAY AUDITORIUM: Week commencing the 7th: The Bradys, singers and dancers; Grace King and the Chrysanthemum Girls, Alfred Sturrock, baritone; Caicedo, king of the wire; Jones' Orchestra.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Stetson's U. T. C. 21 opens season, to be followed by The Girl from Kay's 28.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, mgr.): May Hillman 7-12; excellent to good business.

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MANUFACTURERS OF DERODONT

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A FIGHT FOR LOVE (Leon Friedman, mgr.): Baltimore, Md., Aug. 14-19, Philadelphia, Pa., 21-26.
A GIRL OF THE STREETS (Laura Alberta Decker and Veronee, mgrs.): Indianapolis, Ind., Aug. 14-16, Terre Haute 17, Springfield, Ill., 18, Jacksonville 19, St. Louis, Mo., 20-26.
A HUMAN SLAVE: Des Moines, Ia., Aug. 13-16.
A RABBIT'S FOOT (Pat Chappelle, mgr.): Forest City, Ark., Aug. 16, Helena 17, Clarendon 18, Pine Bluff 19, Little Rock 20.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Long Branch, N. J., Aug. 15, Morristown 16, Hoboken 17-19, Monticello, N. Y., 22, Suffern 24, Haverstraw 25, Ossining 28.
A ROYAL SLAVE (Western: Gordon and Bennett, props.; Robt. K. Stevens, mgr.): Frankfort, Ind., Aug. 15, Crawfordsville 16, Madison 18, North Vernon 19, West Baden 20, Bedford 21, Bloomfield 22, Sullivan 23, Jasonville 24, Clinton 25, Paris 26.
A ROYAL SLAVE (Eastern; Gordon and Bennett, props.; Joseph G. Chandler, mgr.): Bluffton, O., Aug. 15.
A RUNAWAY BOY: New York city Aug. 19-26.
A SLAVE OF THE MILL (Gordon and Bennett, props.; Harry Gordon, mgr.): Toledo, O., Aug. 13-16, Indianapolis, Ind., 17-19, St. Louis, Mo., 20-26.
A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Manistique, Mich., Aug. 15, Gladstone 16, Escanaba 17, Rhinelander, Wis., 18, Wausau 19.
A WIFE WANTED: Macon, Ga., Aug. 14-19.
ADLER, JACOB P.: Chicago, Ill., Aug. 13-19.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): Buffalo, N. Y., Aug. 14-19.
AN ARISTOCRATIC TRAMP: Burlington, Ia., Aug. 24.
ARIZONA (David J. Ramage, mgr.): Altoona, Pa., Aug. 15, Johnstown 16, Sharon 17, Akron, O., 18, Lima 19, Chicago, Ill., 20-26.
AS TOLD IN THE HILLS (W. F. Mann, mgr.): Janesville, Wis., Aug. 15, Freeport 16, Rockford 17, Elgin 18, Joliet 19.
AT CRIPPLE CREEK (E. J. Carpenter's): Kansas city, Mo., Aug. 13-19, Des Moines, Ia., 20-22, Walnut 24, Lincoln, Neb., 25, 26.
BANKERS AND BROKERS: Troy, N. Y., Aug. 21.
BEN HUR: St. Paul, Minn., Aug. 29-Sept. 2.
BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Elgin, Ill., Aug. 15, Rockford 16, Janesville, Wis., 17, Freeport, Ill., 18, Dubuque, Ia., 19, Chicago, Ill., 20-Sept. 9.
BLAIR, EUGENIE (Geo. A. Blumenthal, mgr.): Montreal, Can., July 10—indefinite.
BUSY IZZY (R. D. Stair, mgr.): Middletown, N. Y., Aug. 20, Poughkeepsie 29, Saratoga 30, Schenectady 31, Amsterdam Sept. 1.
CHILD SLAVES OF NEW YORK (Chas. E. Blaney Amusement Co., props.): Chicago, Ill., Aug. 13-19, Milwaukee, Wis., 20-27.
CONFESSIONS OF A WIFE (A. H. Wood, mgr.): Detroit, Mich., Aug. 13-19, Chicago, Ill., 20-26.
CUSTER'S LAST FIGHT (Frank G. Rhoades, mgr.): Hartford, Conn., Aug. 14-16, New Haven 17-19, New York city 21-26.
DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Boston, Mass., Aug. 14-19, Holyoke 21-22, Hartford, Conn., 24-26.
DORA THORNE (Eastern: Harry Mayo, mgr.): Dayton, O., Aug. 14-16, Columbus 17-19, Marysville 21, Marion 22, Newark 23, Crooksville 25.
DORA THORNE (W. T. Gaskill, mgr.): Crystal Falls, Mich., Aug. 15, Iron Mountain 16, Marquette 17, Hancock 18, Calumet 19, Lake Linden 20, Ishpeming 21, Florence, Wis., 22, Rhinelander 23, Tomahawk 24, Monogon 25, Crandon 26.
DOWN BY THE SEA: Chatham, Can., Aug. 27, 28.
DOWN THE PIKE (R. D. Stair, mgr.): Youngstown, O., Aug. 28-30, Sharon, Pa., 31, Beaver Falls Sept. 1, New Castle 2.
DR. JEKYLL AND MR. HYDE (Oscar Jones, mgr.): Davenport, Ia., Aug. 15, Muscatine 16, Burlington 17, Keokuk 18, Mt. Sterling, Ill., 19.
EDISON, ROBERT: New York city Aug. 28—indefinite.
EIGHT BELLS: Fall River, Mass., Aug. 18, 19.
ELLIOTT, MAXINE: New York city Sept. 4—indefinite.
FAST LIFE IN NEW YORK: Hoboken, N. J., Aug. 13-19, Philadelphia, Pa., 19-26.
FIGHTING FATE (Wm. Ryno, mgr.): New York city Aug. 14-19, Boston, Mass., 21-26, Manchester, N. H., 28-30.
HANS HANSON (Gus. T. McAlpin, mgr.): Woodstock, Ill., Aug. 15, Delavan, Wis., 16, Evansville 17, Mt. Horeb 18, Dodgeville 19, Dubuque, Ia., 21-23, Allison 24, 25, Clarion 26.
HEARTS OF GOLD: New York city Aug. 21-26.
HER FIRST FALSE STEP: Pittsburgh, Pa., Aug. 14-19.
HER ONLY SIN (F. T. Wallace, mgr.): South Bend, Ind., Aug. 15, Elkhart 16, Three Rivers, Mich., 17, Battle Creek 18, Jackson 19.
HIS HIGHNESS THE BEY: Des Moines, Ia., Aug. 28-Sept. 2.
HIS LAST DOLLAR (E. D. Stair, mgr.): La Fayette, Ind., Aug. 30, Terre Haute 31, Bloomington, Ill., Sept. 1, Peoria 2.
HITCHCOCK, RAYMOND: New York city Aug. 14—indefinite.
HONEST HEARTS (Klimt and Gazzolo, props.; William Marble, Jr., mgr.): Chicago, Ill., July 30-Aug. 19, Watertown 20, Winona 21, Faribault 22, Northfield 23, Hastings 24, Brainerd 25, Little Falls 26.
HALL, HOWARD (Henry Pierson, mgr.): New York city Aug. 14-19, New Haven, Conn., 21-23, Bridgeport 24-26.
HOOLIGAN IN NEW YORK (Frazee and Browne, props.): Arcola, Ill., Aug. 15, Sullivan 16, Findlay 17, East St. Louis 19, St. Charles 20, Louisiana 21, Hannibal 22, Moberly 23, Clinton 24, Carthage 26, Webb City 27.
HOOLIGAN'S TROUBLES (A. J. Aylesworth, prop.): La Crosse, Wis., Aug. 20.
HOW BAXTER BUTTED IN (Vance and Sullivan, mgrs.): Elizabeth, N. J., Aug. 14-16, Cincinnati, O., 20, Indianapolis, Ind., 23-26.
HUNTINGS, THE (Harry Dull, mgr.): Waukegan, Ill., 15, Danville 17, Springfield 19, Alton 20, Jerseyville 21, Hoodhouse 22, Mattoon 23, Olney 24.
IRWIN, MAY: Des Moines, Ia., Aug. 21.
JAMES, LOUIS: Des Moines, Ia., Sept. 4.
JERRY FROM KERRY: Gananoque, Can., Aug. 15, Picton 17, Coburg 18, Bowmanville 19.
JOSEPH SPRUCEBY: Bay City, Mich., Aug. 27.
KENDALL, EZRA: Los Angeles, Cal., Aug. 15-19, Oakland 21, 22, San Jose 23, Stockton 24, Sacramento 25, Portland, Ore., 26-Sept. 2.
KING OF THE OPIUM RING: New Haven, Conn., Aug. 14-16, Hartford 17-19.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Winnipeg, Man., Aug. 14-16, Grand Forks, N. D., 17, Crookston 18, Fargo 19, Helena, Mont., 21, Butte 22, 23, Missoula 24, Spokane, Wash., 25, 26.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Hartford, Conn., Aug. 31-Sept. 2.
LOST IN A BIG CITY (A. H. Wood, mgr.): New York city Aug. 14-19, Brooklyn 21-26.
McINTYRE AND HEATH: Buffalo, N. Y., Aug. 21-26.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Norfolk, Va., Sept. 4, 5, Richmond 6, 7.
MACDOWELL, MELBOURNE: St. Louis, Mo.—Oct. 1.
MALLORY, CLIFTON: Gouverneur, N. Y., Aug. 15, 16.
MAN AND SUPERMAN: New York city Sept. 5—indefinite.
MARCHING THROUGH GEORGIA: Wilkes-Barre, Pa., Sept. 4.
MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Columbus, O., Aug. 14-16, Dayton 17-19, Indianapolis, Ind., 21-23, Ft. Wayne 24, Terre Haute 25, 26.
MRS. LEFFINGWELL'S BOOTS: New York city Aug. 21—indefinite.
MRS. TEMPLE'S TELEGRAM: Chicago, Ill., June 26-Sept. 2, Des Moines, Ia., 4, 5.
MRS. WIGGS OF THE CABBAGE PATCH: San Francisco, Cal., Aug. 14-26.
MURRAY AND MACK: Asbury Park, N. J., Aug. 17, Bethlehem 18, Chester 19, Philadelphia, Pa., 21-26.
MY TOM BOY GIRL: Philadelphia, Pa., Aug. 13-19, Trenton, N. J., 21-23, Brooklyn, N. Y., 28-Sept. 2.
MY WIFE'S FAMILY (Eastern; Stephens and Linton's): North Baltimore, O., Aug. 15, Van Wert 16, Delphos 17, Wapakoneta 18, Piqua 19, Hamilton 20, Dayton 21-23, Columbus Grove 24, Ft. Wayne, Ind., 25, Plymouth 26.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Camden, Me., Aug. 15, Vinal Haven 16, Waldoboro 17, Damariscotta 18, Booth Bay Harbor 19.
OLD ARKANSAW (Geo. W. Lyon, mgr.): Minot, N. D., Aug. 16, Bowbells 17, Kenmare 18, Harvey 19, Carrington 21, Valley City 22, Wahpeton 23, Lidgerwood 26.
ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.; Fred Walton, mgr.): Kewanee, Ill., Aug. 15, Galesburg 16, Peoria 17, Burlington 18, Quincy 19, East St. Louis 20, Alton 21, Centralia 22, Murphysboro 23, Carbondale 24, Cairo 25, Paducah, Ky., 26.
ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Boyd, mgr.): Brainerd, Minn., Aug. 15, Crookston 16, Grand Forks, N. D., 17, Winnipeg, Man., 18, 19, Fargo, N. D., 21, Jamestown 22, Mandan 23, Billings, Mont., 24, Livingston 25, Bozeman 26.
OUR NEW MINISTER (Miller and Cowper, mgrs.): Watertown, Wis., Aug. 27, New London 28.
OVER NIAGARA FALLS (John P. Barrett, mgr.): Chicago, Ill., Aug. 7-16, Plymouth, Ind., 17, South Bend 18, 19, Logansport 21.
PAPA'S BOY: New York city Aug. 19-26, Philadelphia, Pa., 28-Sept. 2.
PHANTASMA (Hanlon Bros., mgr.): Buffalo, N. Y., Aug. 28-Sept. 2.
POLLY PRIMROSE (D. L. Williamson, mgr.): Chicago, Ill., Aug. 13-20, La Salle 21, Lincoln 22, Danville 23.
QUEEN OF THE HIGHBINDERS (A. H. Wood, mgr.): Jersey City, N. J., Aug. 14-19, Providence, R. I., 21-26.
QUEEN OF THE WHITE SLAVES (A. H. Wood, mgr.): Cleveland, O., Aug. 14-19, Detroit, Mich., 21-26.
QUINCY ADAMS SAWYER (Frank M. Mason, mgr.): St. John, N. B., Aug. 14-16, Fredericton 17, Woodstock 18, Presque Isle, Me., 19.
ROBSON, ELEANOR: Minneapolis, Minn., Aug. 28.
SANDY BOTTOM: Burlington, Ia., Aug. 28.
SECRET SERVICE (A. H. Wood, mgr.): Buffalo, N. Y., Aug. 14-19, Cleveland, O., 21-26.
SI PLUNKARD: Port Huron, Mich., Aug. 16, Lapeer 17, Fenton 18, Lansing 19, Charlotte 21, Eaton Rapids 22, Ypsilanti 23, Tecumseh 24, Jackson 25, Battle Creek 26.
SLAVES OF NEW YORK: Chicago, Ill., Aug. 13-19, Milwaukee, Wis., 21-26.
TEN NIGHTS IN A BAR ROOM: Belleville, Kan., Aug. 15, Esbon 16, Kensington 17, Phillipsburg 18, Prairie View 19.
TEXAS: New York city Aug. 19-26.
TEXAS: Syracuse, N. Y., Aug. 28-30.
THAT LITTLE SWEDE (Frank Hopkins, mgr.): Dwight, Ill., Aug. 15, Princeton 16, Kewanee 19, Spring Valley 20, Burlington, Ia., 21.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): Chicago, Ill., July 21-Aug. 19.
THE CONVICT'S DAUGHTER: Philadelphia, Pa., Aug. 14-19.
THE COUNTY CHAIRMAN: Atlantic City, N. J., Aug. 28.
THE DEVIL'S AUCTION (Chas. Yale's): Philadelphia, Pa., Aug. 21.
THE ELEVENTH HOUR (Chas. A. Sellon, mgr.): Rantoul, Ill., Aug. 16, Hoopeston 17, Terre Haute, Ind., 18, 19, Springfield, Ill., 20.
THE ERRAND BOY (P. H. Sullivan Amusement Co., mgrs.): Burlington, N. J., Aug. 15, Elizabeth 16, Trenton 17-19, New York city 21-Sept. 2.
THE EYE WITNESS (Edmund Manley, mgr.): Chicago, Ill., Aug. 27-Sept. 2.
THE FLAMING ARROW (W. F. Jackson, mgr.): Atchison, Kan., Aug. 15, Fall City, Neb., 16, Beatrice 17, Lincoln 18, Omaha 20-23, Des Moines, Ia., 24-27.
THE GAMBLER (Blaney's): New York city Aug. 14-19.
THE GRAFTER (R. D. Stair, mgr.): New Bedford, Mass., Aug. 24, Newport, R. I., 25, Fall River, Mass., 26, Boston 28-Sept. 4.
THE HEART OF CHICAGO (John Whitley, mgr.): Kenosha, Wis., Aug. 20, Delevan 21, Beloit 22, Janesville 23.
THE HEIR TO THE HOORAH: Boston, Mass., Sept. 4—indefinite.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; C. W. Roberts, mgr.): Piqua, O., Aug. 15, London 18, Springfield 19.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Baltimore, Md., Aug. 14-19, Newark, N. J., 21-26.
THE MIDNIGHT FLYER (Ed Andersen, mgr.): Wauseon, O., Aug. 15, Bryan 16, Toledo 17-19, Albion, Ind., 21, Decatur 22, Marion 23, Peru 24, Huntington 25, Anderson 26.
THE MUSIC MASTER: New York city Sept. 2—indefinite.
THE PRODIGAL SON: Washington, D. C., Aug. 28-Sept. 2, New York city 4—indefinite.
THE SIGN OF THE CROSS (Wm. H. Ferris, mgr.): Boonton, N. J., Aug. 28, Plainfield 29, Dover, Del., 30.
THE TRAIN ROBBERS (Ben Le Bush, mgr.): Waukesha, Wis., Aug. 15, Port Washington 16, Sheboygan 20, Plymouth 21, Sturgeon Bay 22, New London 23, Green Bay 27.
THE TRAIN ROBBERS (Davidson and Rush, mgrs.): Rhinelander, Wis., Sept. 1, Ironwood, Mich., 2, Bessemer 3, Ashland, Wis., 4, Haywood 5, Cumberland 6.
THE TYPEWRITER GIRL: Richmond, Va., Aug. 14-19.
THE WAY OF THE TRANSGRESSOR: Philadelphia, Pa., Aug. 28-Sept. 2.
THE WHITE CAPS: Washington, D. C., Aug. 14-19.
THE WOMAN IN THE CASE: New York city Aug. 21-26.
TOO PROUD TO BEG (Fred Kimball, mgr.): Omaha, Neb., Aug. 13-16, Des Moines, Ia., 17-19, Ft. Dodge 21.
TRACKED AROUND THE WORLD: Philadelphia, Pa., Sept. 4-9.
TWO LITTLE WAIFS (W. A. Mechling, mgr.): Blue Island, Ill., Aug. 20, Marengo 21, Rockford 22, Freeport 23, Polo 24, Sterling 25.
TWO MERRY TRAMPS: Tomahawk, Wis., Aug. 15, Antigo 16, Grand Rapids 17, Mansfield 18, Stanley 19, Rice Lake 21, Cumberland 22, Hayward 23, Duluth, Minn., 24.
UNCLE JOSH PERKINS (H. H. Frazee, prop.): Marshall, Mo., Aug. 15, Lexington 16, Richmond 17, Butler 18, Pittsburg, Kan., 19, Webb City, Mo., 20, Carthage 21.
UNCLE JOSH PERKINS (H. H. Frazee, prop.): Brainerd, Minn., Aug. 16, Winnipeg, Man., 17, Drayton, N. D., 18, Grafton 19, Grand Forks 21, Crookston 22, Fargo 23, Casselton 24, Valley City 25, Bismarck 26.
UNCLE JOSH SPRUCEBY (Eastern): Franklin, Ind., Aug. 15, Shelbyville 16, Connersville 17, Lewisville 18, Union City 19, Columbus, O., 21-22.
UNCLE JOSH SPRUCEBY (Western; E. A. Dodge, mgr.): Marshalltown, Ia., Aug. 15, Oskaloosa 16, Ottumwa 17, Tama 18, Clinton 19, Rock Island, Ill., 20.
UNCLE TOM'S CABIN (C. W. Langstaff's): Phelps, N. Y., Aug. 15, Ovid 16, Traumansburg 17, Interlaken 18, Spencer 19.
UNCLE TOM'S CABIN (Le Roy Waltham, mgr.): Canaaskie, N. Y., Aug. 15, Schuylerville 16, Ft. Edwards 17, Ticonderoga 19, Crown Point 20.
UNDER SOUTHERN SKIES (Western, Harry Doel Parker, mgr.): Owatonna, Wis., Aug. 15, Mason 16, Albert Lea, Minn., 17, Duluth 18, 19, Winnipeg, Man., 21-23, Grand Forks, N. D., 24, Crookston 25, Fargo 26, Glendive, Mont., 28, Miles City 29, Bozeman 30, 31.
UNDER SOUTHERN SKIES: Cadillac, Mich., Aug. 25.
WARD AND VOKES: Boston, Mass., Aug. 28-Sept. 2.
WARFIELD, DAVID: New York city Sept. 2—indefinite.
'WAY DOWN EAST (W. A. Brady, mgr.): New York city Aug. 10—indefinite.
WHEN KNIGHTHOOD WAS IN FLOWER: Meadville, Pa., Sept. 4.
WHY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.): Bethlehem, Pa., Aug. 21.
WHY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgrs.): Paterson, N. J., Aug. 22, 23, Lebanon, Pa., 25, Chester 26.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Newark, N. J., Aug. 14-19, Jersey City 21-26.
WHY WOMEN SIN: Rockford, Ill., Aug. 15, Belvidere 16, Rochelle 17, Pontiac 18, Ottawa 19, Peoria 20, Bloomington 21, Aurora 22, Joliet 23, Kewanee 24, Burlington, Ia., 25, Keokuk 26.
YORK STATE FOLKS: New York city Aug. 19-26.
YOUNG BUFFALO, KING OF THE WILD WEST (Chas. E. Blaney's): Wilmington, Del., Aug. 14-16, Altoona, Pa., 17, 18, Johnstown 19, Pittsburgh 21-26.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARCADE: Toledo, O.—indefinite.
BELASCO AND MAYER: Portland, Ore.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BELLOWS: Denver, Col.—indefinite.
BENNETT-MOULTON (C. H. Ocobock, mgr.): Glens Falls, N. Y., Aug. 14-19, Saratoga 21-26.
BESSEY, JACK (J. Frank Jersey, mgr.): Ottawa, Can., June 26—indefinite.
BIJOU: Fall River, Mass.—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BISHOP'S STOCK: Houston, Tex., July 24—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALDWELL: Omaha, Neb., May 13—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA THEATRE: Chicago, Ill.—indefinite.
COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.
COURTNEY: Duluth, Minn.—indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.
DE VERNON, VAIL: San Diego, Cal.—indefinite.
DIEMER: Springfield, Mo.—indefinite.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Tacoma, Wash., July 24—indefinite.
EDWARDS, DAVIS: Detroit, Mich.—indefinite.
ELITCH'S: Denver, Col.—indefinite.
EMPIRE THEATRE: Boston, Mass., July 17—indefinite.
EMPIRE THEATRE: Portland, Ore.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH: Philadelphia, Aug. 28—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GEM THEATRE: Peak's Island, Me.—indefinite.
GRAND VALLEY PARK (Frank P. Haven, mgr.): Brantford, Ont., May 22-Sept. 12.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HATHAWAY (John Hathaway, mgr.): New Bedford, Mass., May 8—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
KERSHAW-MORRISON: Pawtucket, R. I.—indefinite.
LYCEUM: Cape May, N. J.—indefinite.
LYCEUM: Minneapolis, Minn.—indefinite.
MALONE: Paducah, Ky., July 24—indefinite.
METROPOLITAN PLAYERS: St. Paul, Minn., June 16-Aug. 26.
MITCHELL: London, Can., July 3-Aug. 30.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
PARK: Indianapolis, Ind.—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PETERS (W. A. Peters, mgr.): Charlotte, N. C., July 3—indefinite.
PHELAN: Portland Cape, Me.—indefinite.
PIQUA: Piqua, O.—indefinite.
POLI'S: Bridgeport, Conn.—indefinite.
POLI'S: Springfield, Mass.—indefinite.
POLI'S: Hartford, Conn.—indefinite.
POLI'S: Waterbury, Conn.—indefinite.
POWELL, ALMA: Saginaw, Mich., July 26—indefinite.
PROCTOR'S: Albany, N. Y.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
RIVERSIDE PARK: Boise City, Ida.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., Aug. 28—indefinite.
STATER'S: Oklahoma City, Okla.—indefinite.
THANHOUSER: Milwaukee, Wis.—indefinite.
TILTON'S PLAYERS (H. H. Tilton, mgr.): Paris, Ill.—indefinite.
TRENT: Trenton, N. J.—indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): Sioux Falls, S. D., July 18—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
VAN DYKE (H. Walter Van Dyck, mgr.): St. Joseph, Mo.—indefinite.
VERNON STOCK (Benjamin B. Vernon, mgr.): St. Thomas, Can.—indefinite.
WASHBURN: St. Louis, Mo.—indefinite.
WEST END HEIGHTS: St. Louis, Mo.—indefinite.
WHITE DRAMATIC (Charles P. Whyte, mgr.): Baton Rouge, La., July 3—indefinite.
WIEDMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODWARD: Kansas City, Mo., July 30-Aug. 12.
WORCESTER: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

ADAIR, GREGG AND ADAIR (E. C. Darnold, mgr.): Grafton, W. Va., July 24-Aug. 26.
ALLISON, ELOISE (Felix Blei, mgr.): Rutland, Vt., Aug. 14-20.
AUBREY STOCK (J. T. Macauley, mgr.): Poughkeepsie, N. Y., Aug. 14-19, Wilkes-Barre, Pa., 21-26, Scranton 28-Sept. 3.
BENNETT-MOULTON: Glens Falls, N. Y., Aug. 21-26.
BENNETT'S SHOW: Michigan City, N. D., Aug. 14-16, Lacota 17-19.
BENTON'S COMEDIANS (Perce R. Benton, mgr.): Webb City, Mo., Aug. 13-19, La Mar 21-26.
BRECKENRIDGE, CHARLES, STOCK (Charles Breckenridge, mgr.): Clay Center, Neb., Aug. 14-19.
BRIGGS, FLOYD R.: McHenry, Ill., Aug. 13-15.
BUNTING, EMMA (Karl Burgess, mgr.): Schenectady, N. Y., Aug. 14-19, Burlington, Vt., 21-26.
CHAMPLIN STOCK: Glens Falls, N. Y., Aug. 21-26.
CHASE-LISTER (Southern: Chas. Harrison, mgr.): Holden, Mo., Aug. 14-19, Jefferson City 21-26.
CHICAGO STOCK (C. H. RossKam, mgr.): Niagara Falls, N. Y., Aug. 1-26.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): New Bedford, Mass., Aug. 14-19, Brockton 21-26.
DE VOSS, FLORA: Ashland, Wis., June 12-Sept. 2.
DILGER-CORNELL (W. R. Cornell, mgr.): Liberty, N. Y., Aug. 14-21.
ECLIPSE STOCK (Lloyd and Genter, mgrs.): Miami, Tex., Aug. 14, 15, Amarillo 16-19.
ELLISTON, ELOISE (Felix Blei, mgr.): Rutland, Vt., Aug. 14-19.
ERWOOD STOCK (R. J. Erwood, mgr.): Pontoria, O., July 9—indefinite.
FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5—indefinite.
FOUNTAIN (Kahn and Echols, mgrs.): Goodland, Kan., Aug. 14-16, Colby 17-19, Smith Center 21-26.
FULTON BROTHERS' STOCK: Lincoln, Neb., June 5-Sept. 2.
GRAND VALLEY STOCK (Frank P. Haven, mgr.): Brantford, Can., July 3-Sept 10.
HALL, DON C.: Albany, N. Y., Aug. 10-25, Boston, Mass., 28-Sept. 10.
HARPER, GEORGIA: Carson City, Nev., Aug. 14-19.
HARRINGTON STOCK (Rex Leslie Kingdom, mgr.): Palestine, Ill., Aug. 14-20.
HAYWARD, GRACE: Omaha, Neb., May 8-Sept. 2.
HILLMAN, MAY: Sherbrooke, Can., Aug. 7-19.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 11-Aug. 19.
HOYT'S COMEDY (H. G. Allen, mgr.): Mt. Vernon, Ind., Aug. 14-19, New Harmony 21-26.
INTERNATIONAL STOCK: Scranton, Pa., Aug. 14-19, Harrisburg 21-26.
JEAKINS, CLARE (J. W. Leigh, mgr.): Chicago, Ill., Aug. 7-Sept. 1.
JORDON DRAMATIC (Jas. A. Feltz, mgr.): Rock Island, Ill., Aug. 14-16, Muscatine, Ia., 17-19, Marengo 21-26.
KELLER STOCK (A. M. Keller, mgr.): Hutchinson, Kan., Aug. 14-19, Strong City 21-23, Clay Center 24-26, Clyde 28-Sept. 2.
KINGSLEY-RUSSELL: Macomb, Ill., July 23-Aug. 19.
LESLIE, ROSABELLE (Sim Allen, mgr.): Paterson, N. J., Aug. 14-19, Allentown, Pa., 21-26, Chester 28-Sept. 3.
LYCEUM STOCK: Eureka, Kan., Aug. 14-19.
MAJESTIC STOCK: Terre Haute, Ind., Aug. 13-19.
MARKS BROTHERS (R. W. Marks, mgr.): Perth, Can., Aug. 14-26.
MARKS, TOM, STOCK (Tom Marks, mgr.): Rat Portage, Can., Aug. 14-19, Winnipeg, Man., 21-Sept. 2.
MATHES, CLARA: Calgary, Alberta, Can., July 3—indefinite.
MIDDLETON STOCK (Geo. W. Schaffer, mgr.): Ludington, Mich., Aug. 14-16, Traverse City 17-19, Cheyboygan 21-23, Alpena 24-26.
MINELLI'S, THE: Miamisburg, O., Aug. 14-19.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Muncie, Ind., Aug. 14-19, Springfield, O., 21-26.
MYRKLE-HARDER (Latimore and Leigh, mgrs.): Lafayette, Ind., Aug. 14-Sept. 2.
NEW YORK PLAYERS (Shaw-Gallagher, mgrs.): Reedsbury, Wis., Aug. 7-14, Black River Falls 15-21.
ORPHEUM STOCK (Edward Doyle, mgr.): Marion, O., Aug. 14-19, Mansfield 21-Sept. 2.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla.—indefinite.
PETER'S PAVILION PLAYERS: Smith Centre, Kan., Aug. 14-16.
POWERS BROTHERS: Youngstown, O., Aug. 14-19.
SHARPLEY THEATRE: Helena, Mont., Aug. 14-20, Great Falls 21-27.
SWAN THEATRE: Ogden, U., Aug. 13-19.
TAYLOR STOCK (Albert Taylor, mgr.): Dallas, Tex., July 24-Aug. 27.
TROUSDALE THEATRE STOCK: Windsor, Me., Aug. 14-19.
TROY, DONNA: Clear Lake, Ia., Aug. 7-Sept. 2.
TUCKER, ETHEL (Mack Brothers, mgrs.): Phoenix, Ariz., May 29-Oct. 1.
VAN DYKE-EATON (F. Mack, mgr.): Ft. Madison, Ia., Aug. 14-20.
VIA STOCK (R. G. Via, mgr.): Huntington, W. Va., Aug. 14-19, Charleston 28-Sept. 2.
WARNER COMEDY COMPANY (Ben R. Warner, mgr.): Darlington, Wis., Aug. 21-26, Plattsville 28-Sept. 2.

OPERA AND EXTRAVAGANZA.

ABORN: Newark, N. J., July 10—indefinite.
CARLTON, W. T., OPERA: Philadelphia, Pa., Aug. 26-Sept. 2.
CHESTER PARK: Cincinnati, O., June 18—indefinite.
COHAN, GEORGE M.: New York city July 31-Sept. 2, Altoona, Pa., 4, Johnstown 5, Greensburg 6, Uniontown 7, Wheeling, W. Va., 8.
DELAMATER MUSICAL COMEDY (A. G. Delamater, mgr.): Richmond, Va., Aug. 14-19, Hampton 21-26.
DUNBAR COMIC OPERA: Wildwood, N. J.—indefinite.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
FLORODORA (C. F. De Long, mgr.): Utica, Ind., Aug. 19, Ft. Wayne 21, Logansport 22, Champagne, Ill., 23, Jacksonville 24, Kansas City, Mo., 27-Sept. 1.
GARDEN THEATRE: Cleveland, O., May 29—indefinite.
GLASER, LULU: New York city Sept. 4—indefinite.
HERALD SQUARE: Decatur, Ill., Aug. 13-19, Terre Haute 20-26.
HUMPTY DUMPTY (Ernest Cooke, mgr.): New Rochelle, N. Y., Aug. 14-19.
LIFTING THE LID: New York city June—indefinite.
LITTLE JOHNNY JONES (No. 2; Chas. Strium, mgr.): Norwich, Conn., Aug. 28, Newport, R. I., 29.
MANHATTAN (Herbert Salinger, mgr.): Elmira, N. Y., June 5—indefinite.
OLYMPIA: Mobile, Ala., June 12—indefinite.
PIFF, PAFF, POUF (S. C. Whitney, mgr.): Cleveland, O., Aug. 28-Sept. 2.
RUNNING FOR OFFICE: Elizabeth, N. J., Sept. 2, Plainfield 4, Easton, Pa., 5.
SAN TOY (John C. Fisher, mgr.): Sherbrooke, Can., Aug. 24.
SIMPLE SIMON SIMPLE: Johnstown, Pa., Aug. 15, Greensburg 16, Waynesburg 17, Washington 18, Pittsburgh 19-Sept. 2.
THE CHAPERONS (Kingsbury and Welty, mgrs.): Saginaw, Mich., Aug. 15, Marquette 16, Ishpeming 17, Calumet 18, Hancock 19, Duluth 21, Brainerd 22, Grand Forks, N. D., 23, Winnipeg, Man., 24-26.
THE COLLEGE WIDOW (Eastern): Boston, Mass., Aug. 21—indefinite.
THE GEEZER OF GECK: Boston, Mass., July 24-Aug. 19.
THE GIRL FROM KAY'S: Stratford, Can., Aug. 19, Chatham 20, Bay City, Mich., 28.
THE ISLE OF SPICE: Chatham, Can., Aug. 25.
THE LAND OF NOD: Chicago, Ill., June 12—indefinite.
THE LIBERTY BELLES (Fred Berger, Jr., mgr.): Washington, D. C., Aug. 21-26.
THE MAYOR OF TOKIO: Chicago, Ill.—Aug. 19, Philadelphia, Pa., Sept. 11—indefinite.
THE OFFICE BOY: Philadelphia, Pa., Aug. 28-Sept. 4.
THE PEARL AND THE PUMPKIN: Boston, Mass.—Aug. 19, New York city 21—indefinite.
THE PRINCE OF PILSEN: Elizabeth, N. J., Aug. 31.
THE PRINCESS CHIC: Newburgh, N. Y., Aug. 24, Amsterdam 30.
THE ROGERS BROTHERS: Rochester, N. Y., Aug. 24-26.
THE SHO-GUN: Atlantic City, N. J., Aug. 21.
THE SHOW GIRL (S. C. Whitney, mgr.): Cleveland, O., Aug. 21-27, Cincinnati 28-Sept. 2.
THE SMART SET (W. B. Moore, mgr.): New Haven, Conn., Aug. 28-30, Hartford 31-Sept. 2.
THE SULTAN OF SULU: Asbury Park, N. J., Aug. 16, Trenton 19, Cumberland, Md., 21, Uniontown, Pa., 22, East Liverpool, O., 23.
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"Violette" and "Come Along, Little Girl, Come Along" are being sung by Ollie Stone, Oscar Stanley, Ed Frederickson, James Sullivan and Tom Dudley, of the Garden City Quartette; Carey and Lisley, Marie Treesa, Nellie Sterling, Dorothy Windsor, Flo Oliver, May Melville, Alice Jennings, Johnnie Hoey, Union Square Quartette (with The Child Slaves of New York), Atlantic City Quartette, Joe Edmonds, Irene May, Little Irene, American Trio, Marion Blake, Blanche Belfort, Stanley Sisters, Olga Miller, Amie Williams, Carey and Leslie, Annette Wilsey, Sunderland and Pooda, May Moore, Lilly Keeley, Blanche Murphy, Josie Saxon, Jack Conklin, Florence Hill, Simon and Chester, De Voe Sisters, Wood and Berry, Phillips and Merritt, Sweeney Sisters, Eva Fitzgerald, Two Mascots, Charlie Jones, Ollie Francis, Allen Sisters, Niblo and Spencer, Cluett James, May Harding, Daisy Ward, Madge Hughes, Ollie Hood, and Helen Castano.

Tolbert R. Ingram has made an extended trip through the West, and reports the sales of the new ballad, 'Back Among the Clover and the Bees," are phenomenal. This new ballad is by the writers of "Where the Silv'ry Colorado Wends Its Way."

The Italian Trio have decided to sing "Bright Eyes, Good-Bye," the only American song in their act. Published by Jerome H. Remick and Company. Other topliners using this march-song are Kelly and Violetta, Eleanor Falk, and the Four Mortons.

"I'm Trying So Hard to Forget You" and "Would You Care" are now in the repertoire of the best known singers of America.

The following appeared in the Philadelphia "Recorder" recently: "While Governor Pennypacker was in Camp Jones inspecting the second brigade he tried to whistle most of the catchy tunes played by the Fourteenth Regiment Band, but came to grief on a ragtime air, when he learned that it was neither patriotic nor historical. His Excellency lilted and readily reproduced Stephen C. Foster's ballad, 'My Old Kentucky Home,' 'Comin' Through the Rye,' and 'Annie Laurie,' but suddenly the tune changed to 'By the Watermelon Vine.' Governor Pennypacker tried to follow the air with his puckered lips, but he could not catch the tune. 'Tell me, this is not a patriotic air?' whispered the Governor to one of Sergeant Nirella's prize bouncers. 'No,' said a musician, shaking his head. 'What is it, then?' queried the Governor. 'Ragtime, sir, Mr. Governor; good afternoon, sir.' The Governor was horrified, he had really tried to whistle the tune."

Billy Noble, with Miner's Merry Burlesquers, is featuring "What the Brass Band played" and "Keep a Little Cozy Corner in Your Heart for Me."

The Spook Minstrels, which have proved a successful feature in vaudeville, are singing Arthur J. Lamb and S. R. Henry's ballad, "When the Harvest Moon is Shining on the River," published by Joseph W. Stern and Company. The manager of the company is enthusiastic in stating that this ballad is one of the biggest song hits they have ever sung.

"Two Little Girls Loved One Little Boy," Al. Bryan and Jimmie Mullen's new ballad, is now being sung by the principal minstrel companies.

Fleye Redledge, the singing comedienne, is using "Birds of a Feather Flock Together" and "Bright Eyes, Good-bye," and reports big success with these two bright numbers. Published by Jerome H. Remick and Company.

Joseph E. Howard's best song is "Central, Give Me Back My Dime," which is destined to become more popular than his "Hello, Ma Baby" or "Good-bye, My Lady Love."

William Spicer reports success with "She Waits By the Deep Blue Sea." Published by the F. B. Haviland Publishing Company.

"When the Bell in the Lighthouse Rings," by Alfred Solman, is being featured with success by Gus Reed, bass singer with the Primrose Minstrels. It is published by Joseph W. Stern and Company.

"Violetta," by Dolly Jardon and J. B. Mullen, was a feature at Proctor's Twenty-third Street Theatre recently, sung by Della Fox.

May Yohe is using exclusively numbers from the Jerome H. Remick Company—namely, "If I Were Only You" and "Bright Eyes, Good-bye."

Jean Lenox and Harry O. Sutton are responsible for "In the Valley That the Sunshine Never

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. 11. NEW YORK, Aug. 19, 1905. No. 17

There is only one real ballad writer who writes hits only,

and

Only one real live Publisher who publishes them,

and

Only one real live man who knows how to turn out the finest slides in the world,

and

That is CHAS. K. HARRIS.

The following list of illustrated song slides for the coming season speaks for itself:

	Regular price.
"Would You Care?"	$21.00
"I'm Trying So Hard to Forget You"	21.00
"Farewell, Sweetheart May"	21.00
"Down in the Vale of Shenandoah"	15.00
"Why Don't They Play With Me?"	15.00

To professionals, $5.00 per set. Slides you get for nothing are worth nothing.

Marie Brackman, who is appearing at the Casino at Roanoke, Va., is making a great success singing, "Would You Care?" and "I'm Trying So Hard to Forget You."

Marie Warfield, the beautiful female baritone of the Runkel Stock Co., Louisville, Ky., scored immensely with "Would You Care?" and "I'm Trying So Hard to Forget You."

THE NEWPORT EVENING NEWS says: "Miss Marie Welch, of the Savage Opera Co. forces, rendered Chas. K. Harris' latest ballads, 'Would You Care?' and 'I'm Trying So Hard to Forget You,' to an audience of five thousand people, who one and all showed their appreciation by encoring the fair singer until she was compelled to repeat the chorus several times."

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Leaves." It possesses an originality in both lyric and musical setting that easily accounts for its success. Miss Lenox and Mr. Sutton have contracted to write for Joseph W. Stern and Company exclusively for a number of years, and have already placed a number of their songs with leading professionals.

Fay Templeton's love song, "Nobody But You," is being rendered every night at the Aerial Roof-Garden in Lifting the Lid.

Helen Trix is featuring "My Yankee Irish Girl."

Evangeline Dumont is meeting with success at Carnarsie, singing "Violette," "Come Along, Little Girl, Come Along," and "Tickle Me."

Baby Zona Kiefe, in vaudeville, is featuring "My Hindoo Man," "Bright Eyes, Good-bye," and "Birds of a Feather Flock Together," all published by Jerome H. Remick and Company.

"Paddy's Day," Fogerty and Mullen's interesting Irish song, is making new friends every day. Billy Murray, Andy McLeod, Frank Mullane, Larry Mack, Carrol Johnson, Joyce and Thorpe, and Lorenz and Healy being among those who are using it.

Flynn and Washburn, with Carr's Thoroughbreds company, will feature "The Leader of the German Band" and "Keep a Little Cozy Corner in Your Heart For Me," published by F. B. Haviland Publishing Company.

Evelyn Fonner is singing this week at Fort George Jardon and Mullen's march song, "Violette."

Joseph W. Stern and Company have acquired the sole selling agency for the United States and Canada of the Sutton catalogue, until recently controlled by Harry Sutton, who is now associated with Joseph W. Stern and Company in their professional department. The catalogue includes several excellent songs and instrumental numbers, among which may be mentioned a charming waltz-song, entitled "Rosie Magee," and a characteristic composition, entitled "Cotton Pickers' Rag."

"Come Along, Little Girl, Come Along" will be a feature with the West Minstrels, under the management of Sanford B. Richby. The chorus is used as a waltz-clog.

MATTERS OF FACT.

The Seaman and Millican Carnival company appeared at New Castle, Ind., week of July 24. This was the first carnival ever given there and was under the auspices of the city. The company was commendable in every particular and thousands were pleased. A private dance was given on the stage of the Alcazar Theatre night of 26 in honor of the twenty-sixth birthday of Mrs. Fred Millican and the best people of the city attended.

"Rugged Rhymes," by William Sydney Hillyer, a book of poems of love, sentiment and humor, with recitations, can be secured in cloth or paper covers from the publishers as advertised in THE MIRROR.

Creatore, after the close of the Pittsburgh Exposition on Oct. 8, can be engaged for a few concerts en route to New York. Communications should be addressed to his New York office.

Elsie Cressy, a late star of a number of well-known productions, is at liberty for next season.

A pocket to prevent losing your money and jewels is advertised by Scott and Company in THE MIRROR.

Joseph King is staging The Ninety and Nine and Uncle Daniel, the latter being the play in which Fred Wyloff is to star.

Bonath's Opera House, Chicago Heights, Ill., has been remodeled. The stage now is 35 x 50 feet, with a 45-foot loft. New opera chairs and equipment have made this house thoroughly up to date. Within twenty-seven miles of Chicago, this is one of the best Sunday night cities in Illinois. Desirable Sunday night engagements can be made by communicating with the management.

Al. G. Field offers $100 reward for the apprehension of the person or persons who have been representing themselves as agents of his minstrels in the Northwest and the South.

D. B. Myers, of Hydro, Okla., has good open time for attractions.

Manager C. F. Fox, of Vandergrift, Pa., is booking attractions for the Casino in that city and the Opera House in Blairsville. He has good open time in September.

Professionals needing a wardrobe can purchase at moderate prices slightly used garments from M. Scheuer, Baltimore, Md.

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TELEGRAPHIC NEWS

CHICAGO.

Whitney Secures Opera House—Tenderfoot Produced—Others to Follow—Notes.

(Special to The Mirror.)

CHICAGO, Aug. 14.

The bills this week: Studebaker, The College Widow; Illinois, Mayor of Tokio; Chicago Opera House, The Land of Nod; Powers, Mrs. Temple's Telegram; Garrick, Royal Chef; McVicker's, Duke of Duluth; Great Northern, The Tenderfoot; La Salle, Yankee Regent; Columbus, Polly Primrose; Alhambra, Child Slaves of New York; Bijou, Honest Hearts; Academy, Jacob Adler in Yiddish Shakespeare; Criterion, Curse of Drink; Marlowe, Over Niagara Falls and Millionaire Tramp.

The event of the week was the deal by which Fred. Whitney secured the Chicago Opera House for two new productions, beginning Nov. 6. Mr. Whitney expects that the two will occupy the entire time of this theatre until next Spring. If he succeeds in thus thoroughly pleasing the Chicago public and all goes well under the new conditions which virtually associate Mr. Whitney with Mr. Kohl there will be nothing but Whitney musical productions at the Chicago Opera House for as many seasons as he cares to use it, though the present documentary agreement is, as Lyman Glover definitely asserts, only for the two productions of the coming season. Traveling Whitney productions are not to be brought to the house, or any other traveling attractions. The theatre is to remain a production house, and the prices of admission are to remain popular, with the best seats at $1.

The Land of Nod is to continue indefinitely at the Chicago Opera House, but the management has another production ready, a comic opera by an Eastern writer, and may put it on next month to run until November, when the first Whitney offering will be made, an opera by Stanislaus Stange, with music by several composers, and with John Slav in the cast and the pony ballet as a feature.

The Tenderfoot, leased from Richard Carle by William Cullen, who has had The Burgomaster out for several seasons, started its season last week at the Great Northern with a series of good houses in spite of the warm wave and muggy weather. Oscar Figman made up the professor à la Carle, and played him so with surprising success, yet he could not acquire in the first week Mr. Carle's finesse. Ruth White made up Marian as a brown Southwestern ranch lass, not too prepossessing, and sang finely. Jethro Warner was excellent as the Colonel, and won many encores with his voice. Frankie Warner as Flora Jane Fibby and Louise Brackett as Sally were pleasing. Etta Lockhart as Patsy and H. B. Williams as the Chinaman made a hit with their dancing, and H. S. Austin sang "Honest John" well. J. F. Rooney's O'Reilly was good, but Fred Bailey was not successful with his Barker, a hard part to endow with requisite ginger on a hot night. The finale of the second act went finely and got several curtains. The cast included H. S. Burns as Captain Vincent, M. H. Baldwin as Todd, A. W. Hutchins as Reddy, Laurence Masters as Bluff, H. B. Jones as White Pill, Milton Baldwin as Spilcer, and a good chorus.

Janet Priest, whose Muggsy was the hit of The Maid and the Mummy at the Garrick here, arrived from Maine last week to play her old part in the company, which leaves this city to open Aug. 28 at South Bend. She was accompanied by her sister, Gordon Priest, a young aspirant for professional honors.

Howard Pew, manager of the great and only Creatore, has closed a contract which will bring the famous band to Chicago's noted North Side garden, the Bismarck, for two weeks, Aug. 21-Sept. 3. The thousands of music lovers on the North Shore will simply overflow the garden and autos will fill all the streets near. The admission price will remain 25 cents. The burning of the Milwaukee Exposition building canceled five weeks of Creatore time just one day before the band was to leave this city for Milwaukee. Mr. Pew telegraphed an advertisement to THE MIRROR, and he received at once so many good offers, including one of $8,000 for two weeks, that he quickly filled up all but one week of the open time.

Richard Carle enumerates with just pride sixty-seven weeks of his productions in Chicago, and nearly all of the time he was the star in his own musical comedies. Undoubtedly there is no star-actor-author-manager who can approach this record. Mr. Carle has been rehearsing all day for several weeks besides playing at night in The Mayor of Tokio and doing odd bits of work on his next production, The Hurdy-Gurdy Girl. The Mayor of Tokio goes to St. Louis and then East, to remain many weeks in that part of the country.

W. E. Burlock has arrived ahead of The Education of Mr. Pipp, which Digby Bell and company will present at the Illinois, beginning Aug. 20 for three weeks. Marian Ashworth will be one of the Pipp Girls, and Grace Thorne will be Lady Fitz instead of Jennie Eustis.

George J. Riddell, formerly of Corse Payton's staff, will be ahead of That Little Swede.

Richard Spamer, MIRROR correspondent *pro tem.* at St. Louis and associate manager of the Shubert Theatre there, the new Garrick, spent a few days in town last week consulting with Acting Manager Samuel Gerson, of the Garrick, and visiting relatives.

Edward Shayne has increased the Rialto effect of Clark Street, between Washington and Randolph, by establishing a new agency about midway in the block on the ground floor. One dozen of managers already has engaged space at Shayne's for its Chicago offices.

Bobby Gaylor is back in town after a vaudeville tour to the Coast, with his eye on the 10-cent theatre which he sees working its way into Chicago. A vaudeville manager said last week that if the three or four low-priced vaudeville houses in Chicago the coming season are a success there will fifteen the season following, and Bobby thinks he knows where one of the fifteen ought to be.

Guy Stecly's Forbidden Land, music by Fred Chapin, will go out the coming season, starting early in September, Northwesterly.

Babes in the Woods is the Garrick booking to follow The Geezer of Geck.

George Denton was re-engaged by Rowland and Clifford for Dora Thorne, and opened with the company at Indianapolis last week.

The slaves are beginning to come in—two last week, Human Slave and Slave of the Mill; Child Slaves this week.

Fred Whitney, looking especially well after his severe illness, was about town last week.

Manageress Elizabeth Shober, of the Players Stock at the Bush Temple, has engaged Adelaide Keim for leading woman for the coming season, which will be opened Aug. 28 with The Climbers. Except Miss Keim, the company will be the same as last year, including Frederick Power as stage director.

The Chicago Opera House management will send out The Land of Nod on the road with a large company.

A Chase for Rafles was produced at the Academy last week and the best that can be said about it in this column is that is was exceedingly regrettable. I was told it was written in three hours. Surprising that it took so long. There were some good specialties, and Phil Peters' policeman was popular. Frank Conroy's African had a tendency to redeem the performance, and the songs and dialogue of Conroy and Franks went well. "Dick Carle, the hoodwinked star, and M. B. Kirby, his manager, also hoodwinked" were in the list of characters and played by Will Franks and Jack Lopez. Louie Dacre was Mrs. Patsy Kelly; Nettie Peters, her daughter; Frank Damsel, Inspector Dunn; Joseph Howard, the barkeep; Inez Castello, Daisy Fort; and Bert Wiginton, the waiter. George Donelson, who was Rafles for the American, played the part in the effort. The attendance was very light. Joseph Howard was announced as author and composer, and Howard and Lopez managed. I was told at the Academy that the Chase would go no farther.

Arizona follows The Tenderfoot at the Great Northern.

Hi Henry opened his minstrel season with a half week at the Marlowe, beginning Thursday. The new scenic first part was as gorgeous as expected, and, with its semicircle of entertainers and band up aloft it was unusually impressive. Hi Henry directed, but I missed his cornet solo. Charles Gano showed care, thoroughness and talent as an end man. His excellence was quickly recognized by the audience and his song, "Dispossess Means Move," was re-demanded several times. John Dove made a hit with "Nobody," which he delivered exceptionally well, and John C. Dickens was good as interlocutor and as a vocal entertainer. His song, "The Golden West," was a praiseworthy selection for minstrel purposes, and the audience insisted on several encores. The company includes John P. Moore, George M. Decker, James Allman, Chester Huffman, W. J. Sullivan, W. E. Rickard, James Lee, J. Elmer Jackson and Bob Dunn. The programme is long and varied.

Jack Magee, who sends me a "private mailing card" with a big public announcement about himself, says "A cow may have good qualities yet be too modest to blow her own horn, but it's different with an actor." Too true, too true!

Several changes in The College Widow cast at the Studebaker, due to withdrawals for the Bad Samaritan company, include William Walker to succeed Edwin Holt, Catherine Nugent to succeed Gertrude Quinlan, George Ober to succeed Stephen Maley, Raymond Chase to succeed Fred. Burton and Mr. Butler to succeed Dan Collyer. The theatre continues to overflow at every performance, the heat wave seeming to have no effect whatever. The price schedule has not been changed even to the extent of one row of seats.

Harry Corson Clarke, who flies over the earth just touching the high places, making St. Paul-Pueblo and New York-Denver and Kansas City-'Frisco jumps, shot into Chicago last week and made a nervous call at THE MIRROR office, where he said he had suddenly decided to make a flying leap into vaudeville. He got in town Thursday; tried out his sketch at the Olympic Friday, got his contracts same afternoon, and was off to New York Saturday for a whiff of salt air before scooting to Kansas City again to open his vaudeville tour Sept. 10. Margaret Dale Owen will be in the sketch cast with him, and they will be seen at the new million-dollar vaudeville house here, the Majestic.

Frank Gazzolo, who is associated with George Klimt as partner in their several attractions this season, is the father of a new Chicagoan and perspective theatrical manager, who arrived at his home last Friday, weighing eleven pounds. The boy and his mother are doing finely.

The Hoosier Girl is organising here to open Aug. 28. Earl Craddock is one of the early engagements.

A "Frenzied Finance drama," entitled The Slave of the Mill, was brought to the Bijou last week after two try-out nights out of town. Hal Reid and Harry Gordon are the authors, and the play has a good deal of the Hal Reid strength and value, but many speeches and scenes are too hurried. The scenery is excellent, and the climax in the steel mill near the molten metal got enthusiastic applause. The cast was generally adequate and the specialties pleased. Charles D. Perkins as Brandon, foreman of the mills, Barbara Swager as Donnasetta, the deceived Italian girl; Orris Ober as Elinor, in love with the foreman and daughter of a banker, and Walter James J. Walls as the bank clerk, were good. Leon McReynolds did Cranston, the villain, acceptably. The company includes: Ed Settle as the banker, Henry Davis as strike leader, John McDowell as the office boy, Harry Pearson as the Italian, Fred Gillam as the stockbroker, and Alice McDowell. The attendance was good, in spite of the heat. Gordon and Bennett are the proprietors and managers, A. H. Windish, agent, and Harry Pearson, stage-manager.

One of the largest contracts for scenery ever given in Chicago was awarded last week to Sosman and Landis. It is for the new Majestic, and is already taxing even the big studio of this firm. The order is to be completed early in October, which indicates about when the new vaudeville house will open.

Thomas Moses is painting a handsome curtain for the new theatre at Cheyenne. He calls the picture the "Edge of the Wood," and as it hangs in the Sosman-Landis studio without its big gilt frame it is a remarkable example of the depth and beauty sometimes put into these pictures.

The Yankee Regent, produced at the La Salle Saturday night, was well received, especially Heromo's music.

Criticism was divided as to the merits of The Duke of Duluth, with Nat Wells, produced at McVicker's Theatre, Saturday.

Last week hot and muggy weather interfered with theatre attendance, except at the Studebaker, where The College Widow kept the house full.

OTIS COLBURN.

BOSTON.

Warming Up for the Season—Grand Opera House Opened—Keaton's Gossip.

(Special to The Mirror.)

BOSTON, Aug. 14.

This week ends the Summer seasons at the Colonial and the Tremont, and every activity is being bent toward the opening of the Fall season everywhere. Hot weather interferes somewhat, but it cannot last forever.

The only new combination to reach town tonight was at the Grand Opera House, where Dangers of Working Girls affords thrills enough for the most fastidious melodrama lover. It makes no difference how hot the August may be, the Grand Opera House clientele is always glad to get here again, and the rule of close early and open early seems to work well here, while at other houses down town just the opposite is the case.

The stock company at the Empire makes an interesting change of bill to-night and presents The Lost Paradise, which affords William Courtleigh a splendid chance as the young workingman. Mr. Courtleigh has given a notable series of impersonations this Summer, and has added greatly to his personal popularity. An interesting addition to the stock company is Herbert Corthell, whose Billy was one of the best liked of all the impersonations in Strongheart.

They have turned to works of a lighter vein at the Bowdoin Square with the stock company, and melodrama has been laid aside with the coming of August heat. For this week Muggs' Landing is the bill, and Pearl de Sousler, who has been the ingenue, is advanced to the centre of the stage to play Muggs. Florence Hale is excellent as Shouting Harder, and Butler Haviland gives splendid work as Judson. Peck's Bad Boy will follow.

This week ends The Geezer of Geck at the Tremont, and there will be decidedly quick connections to get the company out of town so as to reach Chicago in time for the opening there. Indeed, it would be impossible to do that if the Saturday night performance were played, and consequently the run will end with the matinee and the transfer to train will be made hurriedly, and The College Widow will have its premiere one day earlier than was announced.

A new theatre was built on paper last week with a location on Boylston Street, to be managed by Will J. Block in the interests of the Shuberts. They had another theatre on paper on Tremont Street a couple of years ago, but that is as far as it ever went. It is not necessary to build theatres in Boston, as there are houses which are already standing which are in the market if any one would buy.

The Pearl and the Pumpkin also is in its farewell at the Colonial, which will probably be closed for the fortnight until the opening of the regular season with The Shepherd King. Quite a number of additions have been made to the extravaganza in preparation for the opening of the New York engagement, and Robert A. Roberts has been in town directing the rehearsals. The additions to the comedy scenes of the piece have proved decided advantages.

Lindsay Morison, actor, is no more, for it will the original stock company to the Castle Square stock company season at the Empire, which will go right on without interruption when Labor Day comes. The choice is an excellent one, and Mr. Morison deserves the congratulations which are being showered upon him. He came here with the original stock company to the Castle Square and was the only one of the favorites who stayed through without interruption. Others came and went, but he outlasted them all, and his loyalty and extended experience will be valuable to him in his new position. The company will be augmented and strengthened for the regular season.

Mary Hall is not going to join any stock company in the West, and it is good news that her absence from the Empire, beginning this week, is only for the purpose of giving her a well-earned vacation. She will be leading lady of the stock company when the regular season opens on Labor Day. Howell Hansel will be the leading man.

An unusually ambitious musical organization has just been formed, called the Boston Operatic Society, which will give works by Audran, Offenbach, Genee, Millocker, Herbert, and Suppe, in Jordan Hall during the Winter. H. F. Odell is the musical director.

Stella Beardsley, who has given one of the most artistic performances in The Pearl and the Pumpkin, has resigned, and will make her last appearance as Nancy Lee this week.

Thomas E. Shea made a flying trip to Boston last week on his way to New York on business connected with his coming tour. He will have another fortnight at his Summer home in Belfast, Maine, before beginning his rehearsals with Napoleon the Great.

Charles H. Smith, formerly of the Majestic and Music Hall, is spending his vacation at Berlin, N. H. His three attractions this year will be Charles Dickson in The Simple Life, The Imperial Divorcee, and The Two Sisters.

Hugh P. McNally, the dramatic critic of the Boston *Herald*, has shown his versatility along new lines. He is the author of "The Castle of Dreams," a song which has already proved popular here in Boston. The music is by Joseph Daley.

A change has been made for the Rogers Brothers this year, and they will be played at the Colonial instead of at the Hollis, as for years past.

Daisy Hillary, a chorus girl with The Pearl and the Pumpkin, is to be married in October to Rodney Jarvis, a Yale graduate.

It has been decided to open the season at the Park with the first production of Faith Mather Sept. 2, instead of 4, as at first planned.

Ben Stern was in town last week, and was entertained by T. J. Barry, the theatrical lawyer, at the Point Shirley Club.

An innovation is to be tried at the Globe this season in the shape of Monday matinees, beginning on Labor Day.

The stage of the Majestic is being utilized for the rehearsals of The Pair of Pinks company.

Toby Lyons, who was chief comedy success with Kafooselum, has been engaged to return to Will J. Block's forces with The Geezer of Geck, and will make his first appearance in the strengthened character later this week, and will go to Chicago with the organization.

Henry Alexander, who plays heavies with the stock company at the Bowdoin Square, has gone to Maine for a fortnight of yachting at Boothbay Harbor.

Marguerite Clarke, who will play the leading female role in Happyland with De Wolf Hopper, will occupy a cottage at Winthrop Highlands during the run of the opera. The engagement will open at the Boston Sept. 2. Just at present the Winthrop theatrical colony is meeting with losses, the recent departures being George Paine to The Prince of Pilsen, Blanche Curtis to The Sho-Gun, and Edward Wells to The Sultan of Sulu.

Frank V. Dunn, the theatrical manager, who is going to be a baseball magnate next season with the Boston Nationals, is the leading spirit in the development of a new beach resort, which will be for Revere what Paragon Park has proved for Nantasket, if the present plans are carried out. He intends to buy a stretch of the marshes between Shirley and Ocean Spray, and fill in the ground so as to afford sites for buildings. Such a site would be extremely accessible to Boston.

Flora Juliet Bowley, the Smith College graduate who was with James K. Hackett last season, is taking the character of Nell in The Lost Paradise at the Empire this week.

One good thing for The Pearl and the Pumpkin was that it came to Boston and had a chance to get proofreading on its production befort it went to New York. In one of the scenes there are a number of signs hung about, and scene painters, stage managers and all never noticed two glaring instances of bad spelling until the engagement opened. The papers did not speak of them, but it was noticeable that the air of Boston accuracy pervaded the theatre, and "illies" and "aligators" were averaged up so that the extra "l" went where it belonged.

Some of the Washington Street houses may be inconvenienced when the season opens on account of the building of the new tunnel. Most of the work has been done nights, and they have been in the habit of diverting all the street cars to other streets so as to have no obstruction to the night's work. The result would be that a man would come from a theatre and intend to take a car to the station to catch a train, but would find that none was nearer than five blocks. Or he would start in ample season and suddenly would discover himself whisked through all the cross streets of the South Cove. Everything looks like chaos, but it may be that order will prevail by Labor Day, or they may decide to keep the cars on Washington Street until midnight. If they do not, theatregoers will have to look sharp or patronize the houses near the Subway.

Myron W. Whitney, the famous bass singer who was with the original Boston Ideals, came near fatal injury at Sandwich last week. He had been driving with friends from his Summer home, and his horse became frightened by an automobile, throwing everybody out. Although badly hurt, Mr. Whitney jumped to the horse's head and prevented injury to the others in the party.

Joseph Weber and his company will play their first Boston engagement at the Colonial, beginning their road tour there Sept. 11.

John L. Ellis, who has been looking after the advertising business of Paragon Park, has resumed his place as advertising manager of the Grand Opera House.

JAY BENTON.

ST. LOUIS.

The Season Begins—Suburban Successes Continue—Newsy Notes.

(Special to The Mirror.)

ST. LOUIS, Aug. 14.

A little ahead of the other downtown houses Havlin's began the season of 1905-1906 yesterday with the first of the "How" melodramas, this particular one being How Hearts Are Broken. The house was crowded and the familiar yell from the gallery, when the villain was made to entertain the fate inevitable from the beginning, showed that enthusiasm, long estranged, was about to assert itself again in familiar haunts. The story of the unsophisticated country girl who weds a scamp, is deserted by him, and insult added to injury by a subsequent accusation of murder, has some "strong" claim on credulity, but the gallery put its inextinguishable seal of approval on all of it, so further consideration of merits or demerits verily becomes a work of supererogation.

Out at the Delmar, Manager Norton, Manager Jones, and all the other managers have put on The Runaway Girl as the successor to The Lady Slavey. In the friendliest spirit, in my broadest style, and frequently with the St. Louis thermometer near the century notch, I have telegraphed the news to THE MIRROR concerning the Delmar doings, evincing a faithfulness in that regard worthy of a better cause; still my mail is burdened with complaints about the tone of my outgivings. To make amends I here offer a solution of the difficulty—namely, that the English language handled in an out-of-the-ordinary way makes comprehension in some quarters a hard task. My experience is not at fault, however, in this sense: It is always best to write down to the understanding of some people and not to attempt to write up to their prospects of later enlightenment. That being the case I will say in short words, mostly one syllable, that the "show" at the Delmar this week is very good, in fact, better than usual. Norton and Jones have wrought hard all Summer and are at last coming into their own. Last night the house was big and good to look upon. Many came there for the first time and were pleased. The "show" went very well indeed, even though it was a mid-year first-night for many of the company in the offering. It is too bad that The Runaway Girl was not thought of sooner, because its simple lays and easy stage work give all the people in the cast a chance to put forth their best efforts. Gus Weinburg, the funny man off and on the stage, again shows that he has a brand of humor all his own; in fact, it has become a test of one's own mind for fun to note how Gus Weinburg affects us. Eddie Clark is well cast, and sings and acts like a young veteran. The Delmar Garden patrons know him for a good singer, and they like him in any part that he has to play. Toby Cragie and Elenor Kent are also well taken care of.

Melbourne MacDowell, Helene Lackaye and the other good people at the Suburban, under the management of Charles F. Elliott and backed by that prince of good fellows, Jacob Oppenheimer, have struck another winner in Ibsen's A Doll's House. Nothing further removed from the hitherto offerings at that prosperous place on the hill could have been thought of than this contribution of the Norse pessimist to the everlasting marriage-failure question, which, for no visible fault of their own, the Suburban company are taking very kindly to. The undefinable air of prosperity has as much to do with theatricals as any other thing in which men and women engage, thence it may be safely said that the Suburban being "in the money," is matters little what they put on. Mr. MacDowell, Mr. Elliott, and Mr. Oppenheimer have rehabilitated a neglected breathing spot by their enterprise in St. Louis this year, and that, as Admiral Schley said after the battle of Santiago, "is glory enough for all."

As indicated in these dispatches, R. P. Strine, after the illness of his partner, James J. Hanneriy, found the Alps too much of a load and they had to call for another Napoleon to cross them. Now it's Harry J. Walker that is reciting the apposite ditty:

"Behind the clouds the sun is shining,
Beyond the Alps lies Italy."

Truly, Harry J. Walker is the man, by more modest and hence simpler ways, to find his Simplon tunnel through the Tyrolean Alps in St. Louis. Mr Strine's peculiar bore not having been "it," we look to Harry J. Walker to give us the right steer for the rest of the season. I learn that he is negotiating with "Joe" Sheehan, the Irish tenor, who once told me that tenor is not a voice but a disease; also Helen Bertram, who of late has exploitationally got into effective print, and other first-frame vocalists, all of whom will serve very well to bring the Alps' first and last season after the Fair to a successful close.

Ethel Fuller, the best high-grade emotional actress whom we have with us this year, is putting on Du Barry at West End Heights. It is her best effort, being one of those strictly modern parts that require no programme footnotes or other lexicographical apparatus in their elucidation. Miss Fuller plays the part with cleverness and understanding throughout; she is not bound by stage traditions so much as a correct understanding. "According to her lights" Du Barry was considerably above the average, and Miss Fuller lets the West End audiences know that prime fact. The play is put on with not a little attempt at stage dress, and the outlook for another profitable week for her and her company is very good.

La Gette, aerialist, and several other acceptable features make up the Mannion's Park bill this week.

Breen and Rogers, two local performers, have been presenting a sketch by two St. Louis newspaper men, entitled The Primmy Donny, as an extra at Forest Park Highlands. Every audience got a good deal of fun out of it. The entire programme is fully up to the unapproachable F. P. H. standard in vaudeville. This week we have the Rosnow Midgets; "Globe of Death," a hair-raising specialty of no interest to front-row baldheads; Six and Gedmy, Earley and Lake, and Mable Cassday. The figurettes have had so much valuable space that I must dismiss them with the remark that they are eating their dog regularly. The old women of both sexes in the Humane Societies have been sidetracked, and are now devoting their energies to arresting motormen who drive trolley cars with galled shoulders.

Jan Styka's Golgotha, the enormous painting of the Crucifixion on Calvary now on exhibition in Chicago, is controlled by St. Louis parties during the term of its American exhibition. Although the work will remain in Chicago for a long time and is there receiving some highly creditable newspaper handling, it will be brought here and to other large cities in due time. I see the Chicago papers are full of references to the masterpiece.

King Ragget, who has been doing creditable work at the Suburban, has left for New York to take his old place with the More to Be Pitied Than Scorned company.

Laura Spellmeyer, a young St. Louis actress

JAMES A. BLISS.

Photo by Wilard, Los Angeles, Cal.

A sudden change in the plans of James A. Bliss, the somewhat stout comedian, will place his services at the disposal of production managers after Sept. 2, offering an experience of eleven years in stock companies, during which period he has played successfully over three hundred comedy roles. His physique, temperament and ability are a stock in trade rarely found in a man of his years. Mr. Bliss is but thirty-one years of age, and in the opinion of competent critics there is no position in the dramatic profession where the services of a funny fat fellow are required that he may not fill satisfactorily.

has been appearing in the little chatelet theatre at the Alps. She joins a Sherlock Holmes company in New York shortly.

Esther Rujasro, who played most admirably at the Imperial lately and managed her own stock company, is in the city looking over the local stock field. In regard to the regular season at the Odeon, things are not yet settled after the post season of Melbourne MacDowell has been played. Several contracts, one with the German Stock company of Heinemann and Weib, musical shows and concerts, etc., have been given much time, and what remains of the weeks after Oct. 1 will we hard to parcel out. Still Miss Rujasro is a resourceful woman and is seriously considering keeping her company in the vicinity of St. Louis on Mondays, Tuesdays and Wednesdays, and coming into the city on Thursdays and for the balance of the week.

Mary MacCausland, aged twelve, gave a violin recital at Henneman Hall the other night and those who are among our violinistic *connoscenti* speak very well of her talents. Ida Harder, a well-known vocalist, assisted.

I learn from Paris that our own Josephine Ludwig, the prettiest girl that ever got into grand opera ranks in Paris, has temporarily retired from the stage, a sufferer from a serious throat trouble. Miss Ludwig is at Koeln under the care of a specialist.

On Sunday, Aug. 20, the Standard, with the best line of burlesque ever on tap at that frolicsome place, swings into line. Hon. James J. Butler and Leo Reichenbach are going to do their best to break all records.

Clark MacAdams, of the *Post-Dispatch*, announced the other day Heizer plays for West End Heights. Since then his mail and telephone have been burdened with inquiries as to who Heizer is. Some students of German at the Anheuser-Busch gave public information that Heizer was German for "hotter." And thus, maugre the weather, another mystery vamoosed.

Melbourne MacDowell reverts to his Sardou drama after the Ibsen interregnum, playing La Tosca next week. For the final week a grand revival, scenic and spectacular, of Damon and Pythias is *in petto*, as my friend Fr. MacErlane would have it.

Grace Lillian Waiser, one of our best sopranos, who sang at Delmar Garden last year, but is better known as a church choir singer, has surrendered all local and other engagements in order that she may pursue her studies in Paris. Miss Waiser is determined to make a name and a place for herself on the lyric boards, and there is absolutely no reason why she should not handsomely succeed.

Frederick Knights, the Delmar Garden tenor "and a right good tenor, too," is a graduate of Brown University, where he for several years officiated as lecturer on chemistry. The Brown Club is a social and literary adjunct of his Alma Mater, and when he successfully wrote an opera for this organization the entire current of his young life was turned aside and instead of the mysteries of phosphates he to-day finds himself a better paid and happier vocalist than erstwhile a stuffy student of reagents amid noisome test tubes. Truly life is serious, but joyous, too, is art.

Our "Musikers" have moved again. The new headquarters of the M. M. B. A. are now out on Pine Street near Grand in a handsome house, formerly the residence of a wealthy citizen. "Die Musikers" the other day marched in a column four hundred strong, every man playing his favorite instrument, producing an effect like unto the closing movement of Die Goetterdaemmerung read upside down. Our "Musikers," when they move, are nothing if not original.

The good old standby, The Tenderfoot, with Ruth White as the prima donna, is the opening attraction on Sept. 3 at the Century Theatre. Oscar Figman has Richard Carle's old part.

Edith Yerrington, who has been out of the Delmar cast for two weeks, is in it again in the leading part of The Runaway Girl.

Richard Spamer, associate manager of the Garrick Theatre, of St. Louis, is in Chicago with Sam I. Gerson in consultation regarding the opening of the St. Louis house. A novelty never before put on anywhere, the Charles E. Evans company in Dolores, is announced for Sept. 4.

Col. Patrick Short's men-at-brooms have refurnished the Olympic so that even the foyer and the Broadway front opposite the Southern Hotel appear as if rebuilt. By way of retrospection last week last year the Olympic was doing a land office business with "Way Down East, which opened its season July 31. Blanche Bates opened at the Imperial the same night in The Darling of the Gods.

Lester M. Crawford, in association with J. Milton Turner, a negro politician; Joseph Marre, a well-known saloon-keeper, and some others, will, it is publicly announced, supply the St. Louis negro population with a Summer garden and Winter pavilion, the same to be located near Forest Park Highlands and West End Heights. Six city blocks in that part of town have been purchased, the capitalization of the venture being $100,000, the tract including some fifteen acres of land. The name of H. J. Calhoun was mentioned as being one of the associates in this negro enterprise, it also being said that he was manager for the Laughlin Catering Company. E. P. Christopher, another associate of President Crawford, says that we have 86,000 negroes here now, and that these spend about $6,000 a day unnecessarily outside of their living expenses. The negro resort will be ready about Nov. 1 and will contain a theatre, among other things, which Lester M. Crawford will manage.

J. A. NORTON.

PHILADELPHIA.

Season Well Started—Shuberts Lead First-Class Openings—Many Hopes.

(*Special to The Mirror.*)

PHILADELPHIA, Aug. 14.

In spite of the hot weather the managers of our popular-priced theatres are all eager for early openings. The new Lyric Theatre, under the management of the Shubert Brothers, will be the first to enter the field of our first-class houses, the inaugural being set for Sept. 4, with their own production of The Earl and the Girl, with Eddie Foy and a prominent cast. This will be followed by an array of noted stars that will prove a revelation to our better class of theatregoers and assures much pleasure and success from the opening night. The entire local press hail with delight the new Lyric Theatre with every modern appliance for comfort, safety, to make it the "home" of refined productions.

In addition to the openings already announced in THE MIRROR, the Lyceum Theatre inaugurates its regular season Aug. 21 with The Golden Crook company. Dumont's Minstrels, at the Eleventh Street Opera House, will welcome their host of friends on Aug. 26; Arch Street Museum Aug. 26.

Lottie Williams, in the newest edition of Charles E. Blaney's production of My Tom Boy Girl, appeared here for its first performance of the season last night, Aug. 12, at the People's Theatre. This is the beginning of the fifteenth season for this theatre, and there was one of the largest audiences ever within the house. The reception given the star, company and play was enthusiastic. The play has been much improved since its presentation last Spring. In its present form it is pronounced as an excellent attraction of the popular-priced class. Lottie Williams shines brighter than ever. The supporting company, costumes and scenic features are also good. William F. Stevens, Al. Lester, J. T. Lasaint, Nellie Marshall, Maud Kellett, and Harriet Davis lead a large supporting company. Charles H. Yale's Devil's Auction follows 21. N. S. Wood Lost in New York 28.

Blaney's Arch Street Theatre did remarkably well with The King of the Opium Ring, followed this week by The Convict's Daughter. The management here is very enterprising. Robert Fitzsimmons, in A Fight for Love, follows Aug. 21.

The coming of the Shuberts to the Quaker City and the opening, Sept. 4, of their new Lyric Theatre, has more than likely settled the war between the local press and Theatrical Trust, who started to dictate terms to the newspapers by only giving them a few lines daily. They reciprocated by ignoring all advance notices, and only criticised new productions. The theatres were the greatest sufferers. It now looks as if the entire situation has been changed, and will be a benefit to all concerned.

Theatrical benefit performances in aid of the Firemen's Pension Fund will be held in five Philadelphia playhouses from Aug. 14 to Dec. 23. During this period the fund will receive a percentage on all tickets sold by firemen and their friends. The theatres aiding in the benefaction are the Broad, the Chestnut Street, the Chestnut Street Opera House, the Park, and the People's.

The Grand Opera House, with many improvements, handsomely decorated and under the liberal management of George A. Wegefarth inaugurated the season this evening with William H. West's Minstrels, under the direction of Sandford B. Ricaby. It is a first-class organization, prominent in the company being: Swor Brothers, Fred V. Bowers, George Wade, McDevitt and Kelly, George Van, Billy Beard, Charles Thompson, Banta Brothers, and Von Dell. It opened large and is sure of a big week. Around the Town, with Murray and Mack, Aug. 21.

Keith's New Theatre presents a good bill for this week, Robert Hilliard's farewell engagement in vaudeville, World's Comedy Four, Gallette's pantomime monkeys, Ellis-Nowlan Trio, Mignonette KoKin, Wiora Trio, Mark Sullivan, Barrett Brothers, the Wilsons, Lyric Trio, Russell and Tillyne, Cousins and Humphreys, and kinetograph. The patronage continues excellent.

At the Lyceum Theatre this is the final week of the Stock company announced under various titles. The regular Fall and Winter season will be inaugurated Aug. 21, with the Golden Crook company, with everything new and up to date, being put on the road with costly properties and a large organization of popular favorites. The Lyceum has been completely overhauled and looks very fine.

Three more theatres will open this week. On Saturday, Aug. 19, the National with Julian Rose in Fast Life in New York, and Darcy and Speck's Stock company at the Standard Theatre, with The White Tigress of Japan, as also the Bijou Theatre under the management of George W. Rife, with The Empire circuit attractions, opening with Watson's Oriental Beauties.

The Casino (formerly Auditorium) opens as a burlesque house Aug. 26, with the Vanity Fair company. This style of attraction will continue until Spring.

Elsie Janis is getting lots of free advertising (and deserves it on merit) on the report that she will shortly marry Frank Poth, of this city, a millionaire brewer, only twenty-two years old, who paid her great attention while here and in New York city.

Mrs. David Bispham, wife of the baritone opera singer, was in this city the past week seeking the alimony due her. Bispham desires to obtain possession of their eight-year-old boy.

Louis F. Newkirk, better known as Lew Frazer, an old-time minstrel, died at his home in this city, after a lingering illness, Aug. 8, and was buried from the Elks' Home and interred in the Elks' Rest at Mt. Moriah Cemetery.

Cape May Notes: The Lyceum Stock company at the Iron Pier appears in My Mother-in-Law and Under Two Flags. Business is fair. C. Garvin Gilmaine, is spending the Summer here at the Stockton Hotel, and expects to take the road with his play, titled The Price of Love, a story of the New Hampshire hills.

Atlantic City: Raymond Hitchcock launched his new play, by E. E. Kidder, Easy Dawson, at the Savoy Theatre, Aug. 14.

S. FERNBERGER.

PITTSBURGH.

Popular-Priced Attractions Popular—Openings Announced—Notes.

(*Special to The Mirror.*)

PITTSBURGH, Aug. 14.

Her First False Step is offered at the Bijou this week, where it was seen last season, and the usual large attendance was in evidence at both performances to-day. Next week, Blaney's King of the Wild West, with Young Buffalo as the star.

On Saturday night the Alvin will begin its season under the management of R. M. Gulick as the "home of comedy." Eva Tanguay in The Sambo Girl will be the opening attraction. Miss Tanguay is a strong popular-priced favorite here. It is a pleasure to know that James Deacon will be the treasurer of this house, which position he occupied at the Duquesne last season, as he is popular and capable. William A. Staley will conduct the same excellent orchestra which he had at the Duquesne last season.

Manager R. M. Gulick, of the Bijou and Alvin, who has been very ill with typhoid fever, is now convalescing, and it is the hope of his many friends that his smiling countenance will soon be seen at his office.

The Gayety will open on next Monday afternoon as a burlesque house, and will again be under the local management of James E. Orr, who so capably looked after the interests of the owners last season. Joseph Zimmerman will also retain his position as assistant treasurer. The prices of admission will be only 25 and 50 cents throughout the entire house, excepting the box seats, which will be $1. Matinees will be given daily. It is advertised that smoking will be permitted in the balcony, but Superintendent Wallace has other views, and an interesting time is in prospect unless an especial ordinance is passed. Weber's Parisian Widows will be the opening attraction.

The Tiger Lilies is the bill at the Academy this week.

The Traction Parks are still drawing large crowds, and Luna Park is doing likewise, where the band pavilion is occupied this week by John Duss, the band leader. Other open air amusements are the Edgertons, sensational trapeze artists, and several new biograph pictures.

ALBERT S. L. HEWES.

WASHINGTON.

The New Chase Opens—Others Getting Ready—Notes.

(*Special to The Mirror.*)

WASHINGTON, Aug. 14.

At Chase's Theatre the audience that came out to view the rejuvenated house were pleased with all that was offered on both sides the footlights.

At the head of the entertainers are Charles Guyer and Nellie O'Neill, remembered as stellar luminaries in The Babes in Toyland. The Colby Family realizes expectations in the fullest degree. The third principal offering is Cheridah Simpson. Madame Therese Dorgeval, from the Théâtre des Varieties, Paris, is the foremost foreign importation, and is the embodiment of French verve. The Juggling MacBanns excited admiration. John Birch, the Man with the Hats, gives a feature full of surprises. Del-a-phone is included with his mimicry and whistling, and the motion pictures present The Dream of the Rarebit Fiend.

The White Caps is the attraction at the Academy for this week, with matinees on Tuesday, Thursday and Saturday. The piece is by Owen Davis and strongly told. Next week's bill is When the World Sleeps.

At Kernan's the Virginians continue as the bill and is a credit to Manager Dinkins. The chief amusers are Madden and Jess, the Brooks Brothers, and the Astons. The offering is in two acts and is called Mixed, Muddled, and Fixed, and describes the whole trouble delightfully. There is an olio, but it is all good of its kind.

Chase's second week will introduce Bert Leslie and Robert Dailey in their odd Going Abroad, assisted by Maud Emery and William Mowry and others.

Mr. Chase and Miss De Witt, the latter the manager of Chase's, have reached the city and are in readiness for the heavy work of the season. Miss De Witt spent her idle time in Paris and London. Mr. Chase was at his country place in Ohio, participating in the care of 300 acres.

Manager Ira La Motte, of the Lafayette, returned from his Summer vacation on Friday, and is at his post preparing for the opening of the theatre a week from to-day.

There are nine Washington girls in the cast of The Liberty Belles, which Fred Berger is rehearsing at the Lafayette.

The new season at the Lafayette Opera House will begin on Monday, Aug. 21, with Harry B. Smith's comedy, The Liberty Belles. The principal members of the organization are Virginia Levick, Leonora Robertson, Catherin Hays, Ethel Ryder, Edwina Edwards, Herbert Carter, William Maussey, William Conley, Edwin Leo, and J. F. Gibons.

JOHN T. WARDE.

CINCINNATI.

Final Attractions at the Parks—Preparations for the Season—Notes.

(*Special to The Mirror.*)

CINCINNATI, Aug. 14.

The final bills of the Summer are in sight at most of the parks and all of the regular theatres that are not already open are preparing for their first performances. Chester Park has for this week When Reuben Comes to Town, to be followed next week by The Telephone Girl, with John Young specialty featured as Hans Nix, which will close the season.

Coney Island has Cook's Hippodrome as an extra feature. This is the last week of the vaudeville theatre there.

Innes' Band is at the Zoo for a brief engagement.

For its second week of the season Heuck's has Montgomery Irving billed as the Modern Hercules in For His Brother's Crime.

The second week of the season brings the May Howard company to the People's.

J. J. Ryan, the noted turfman of this city, who has purchased a number of theatres recently for the purpose of inaugurating the 10-cent vaudeville idea in the East, is looking for a house in this city, and it is said will be ready to announce his location here before this week is out.

H. A. SUTTON.

BALTIMORE.

Fitzsimmons Knocks Out the Dull Season—Other Openings—Parks Popular.

(*Special to The Mirror.*)

BALTIMORE, Aug. 14.

At the Holliday Street Theatre Vance and Sullivan's sensational melodramatic favorite, Lighthouse by the Sea, opened to good business at the matinee to-day. The scenic equipment, strong situations and ingenious mechanical effects pleased. Next week, Joe Welch in The Peddler.

Robert Fitzsimmons made his first appearance in Baltimore at Blaney's Theatre at to-day's matinee, and was welcomed by an enthusiastic audience in his latest vehicle, A Fight for Love. Julia May Gifford gave a good account of herself as his leading lady. Next week's bill is The White Caps.

The Monumental Theatre will reopen next Monday, Aug. 21 with two musical extravaganzas by the Jolly Girls' company, An Honest Politician and A Tempest in a Tea House. The Empire Circuit Burlesque attractions will be booked exclusively at this house during the rest of the season.

Baltimore's family resort, Electric Park, has this week as its main attraction the Great Lafayette, who is presenting The Pearl of Bhutan. There are sixty people with elephants, lions, dogs, horses, and elaborate scenery. Next week, Madame Dorevak, the Parisian prima donna.

The Banda Savora is giving regular concerts at the Casino at the Electric Park afternoons and evenings.

At Riverview Park The Bombardment of Santiago is the spectacle every night. Aeronaut Hutchinson is retained for another week of his double daily balloon ascensions. The Royal Artillery Band is still popular on the programme.

H. F.

PLANS OF MANAGERS.

Rowland and Clifford, who recently leased the People's Theatre in Chicago, have completed negotiations with Charles Ulrich for the production of his plays at that house during the coming season. These include The Man from Nevada, Nell Gwyn of London Town, For Home and Country, The Dawn of Liberty, A Celestial Maiden, Robespierre, etc.

A. H. Woods will open Bickel, Watson and Wrothe in Tom Dick and Harry the latter part of September. The final arrangements for the tour of this trio were not concluded, until too late to render an early opening possible.

The Mortimer Snow Stock company will open at the Lyceum Theatre, Troy, N. Y., September 4, in Hamlet.

The Rigg-De Long company are busy rehearsing their Floradora company. They open at Fishkill-on-Hudson Aug. 17. An extended tour has been booked through the West and South and Canada. W. F. Glover is the musical director.

Herbert Salinger and Phil Bramson have organized a company to be known as the Manhattan Stock company. They will play in the plays of Nell Gwynne, Way Down in Maine, Maine and Georgia, Infatuation, Charity Begins at Home, and Wicked London. The personnel of the company is as follows: Mabel Van Tassel, Tillie Salinger, Alice Gailliard, Odette Bordeaux, Alice Clark, Phil Bramson, Herbert Salinger, Frank La Rue, Edward Warren and Louis Chevalier. Charles E. Eglen, who was for years on the executive staff of David Henderson and last season's manager of the Sweet Clover company, is to do the advance work.

In Gay New York is the title of Gus Hill's latest musical comedy. It will have an early opening in New York. The piece from which it is adapted has been running for two years in Berlin and has been translated from the German for Mr. Hill by Maurice Hegeman.

MATTERS OF FACT.

Harry and Sadie Fields went to see the opening of Lost in a Big City at the Star Theatre, New York, Saturday night, Aug. 5. At the overture Miss Fields was notified that Mr. Woods wished to see her on the stage. She was then asked if she would kindly go on and play the part as the soubrette of the company was taken suddenly ill and the play could not go on without her. Miss Fields volunteered and proved her excellent memory.

Plays for repertoire or one-night stands are advertised by M. J. Walsh.

Manager Fred Morley, of the Barnesboro Opera House, Barnesboro, Pa., has good open time for the right attractions. This city is situated near Altoona and Johnstown, and has good connections with a number of other towns in the vicinity.

Charles Abbe, the comedian, plays the character of the diplomat at Proctor's Fifth Avenue this week. Mr. Abbe made a pronounced success in The Meddler last week at this house.

Richard Baker is organizing a permanent stock company for Rochester, N. Y., opening September 11, and wants clever people in all lines. He should be addressed, care Cook Opera House.

Two big payers, Labor Day and Thanksgiving, are open at the Williams' Opera House, Oshkosh, Wis.

W. Crosbie Gill will gladly estimate on scenery for theatre or productions for the coming season. His studio is located at 140th Street and Walton Avenue.

Harry M. Scott, formerly of the Star Theatre, Cleveland, and Duquesne Theatre, Pittsburgh, has returned from a six weeks' tour through Nova Scotia, and is seeking a position as agent or local representative.

An "American dramatist" of reputation and standing, who has contributed many successes to the stage, asks pointed questions of actors, managers and others in the advertising columns which ought to interest all.

The Elks of Bay City, Mich., gave a farewell session in honor of Tom North at their club house on July 26.

The Minter Seam Ripper, constructed of the best of steel, well sharpened, is a great invention for theatrical people, particularly wardrobe women. This ripper is guaranteed to rip seams without tearing the material in skirts, waists, cuffs, etc.

The Auditorium, Shelbyville, Tenn., a new ground floor theatre, is thoroughly equipped for playing any attraction. Booking for the season is now under way and good open time can be secured.

Mrs. L. Scheuer, of Philadelphia, known to many professionals, is offering her full line of stylish up-to-date street and evening gowns and men's clothes.

The new Elks' Opera House, Taylorville, Ill., under the management of Jerry Hogan, is being erected at a cost of $15,000. The opening will occur about Oct. 15. A high-class attraction is wanted for the opening date, and good open time during the season is available.

Scott and Company offer an important article to women of the profession available for stage use and practicable in most any of the first-class dry goods houses.

The Chester De Vonde stock company, under the direction of Phil Lewis, will open its season at Norwalk, Conn., Aug. —. All time is filled.

OFFENSIVE AND EXCESSIVE PERSPIRATION

In the Summer time excessive perspiration discolors and often completely ruins thousands of dainty gowns. A complete remedy, however, for this aggravating trouble is now supplied by the CASSEL CHEMICAL CO., of Germany, which has opened a New York office, and is offering the famous Cassel Toilet Lotion to the public.

CASSEL TOILET LOTION absorbs all excessive perspiration and renders the person odorless and odorless.

CASSEL TOILET LOTION does not shield but removes all odor of perspiration pleasantly and thoroughly, and is delightfully cooling and refreshing.

From the first application the most filmy white dresses may be worn with never the slightest trace of moisture or discoloration.

European physicians commend it highly.

Parisian gown makers declare it a boon to women.

Large Bottle, $1.00; Sample Bottle, 25c.

Money refunded if not satisfactory.

CASSEL CHEMICAL COMPANY, Suite 26-36, 54 West 25th St., New York

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Are You A Manager?

Wouldn't a big winner, say like Hazel Kirke, The Two Orphans, Darkest Russia, Old Kentucky, Jim the Penman, or The Old Homestead, be an object?

Are You A Star?

Wouldn't a strong, original play, comedy or drama — with the leading role written specially for you and to fit you like a glove—be an object.

Do You Want to Star?

Wouldn't your own play (written for and to suit you) that you could hand to a manager with "There's the goods!" be an object?

THINK IT OVER

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A chance of a life time for a wide-awake Theatrical Man. One of the finest and up-to-date theatres in W. stern Pennsylvania for sale. Will sell on reasonable terms, owing to owners not having the time to give proper attention. This Theatre is located in one of the best little towns in the country, and is booming. Oil and Gas and a Manufacturing Town. 7000 population, and will double in the next 5 years. Can draw from surrounding towns. This is a chance you cannot afford to overlook.

Don't write unless you mean business.

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Week of Sept. 3.

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THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.

THE "MIRROR" ROSTER.

The first installment of the roster of theatrical companies for the season of 1905-1906 is in preparation, and will soon be published. Blanks may be had at the office of THE MIRROR, *and will be forwarded upon request.*

AN INTERESTING STUDY.

IN "Trente Ans de Théâtre," a book recently published by ANDRIEN BERNHEIM, who supplements his work as a playwright by study of the relation of the stage to the masses, interesting facts as to this subject are presented, the ultimate hope of the author being to improve relative conditions in Paris. For some time French dramatic critics have recognized the desirability of something for the common people of Paris akin to the folk theatres of Germany, and the work of BERNHEIM is undertaken in the same spirit.

Various French critics have suggested plans in accordance with individual viewpoints, some of which have already been disclosed in THE MIRROR. MENDÈS wants a moving theatre in the form of a stock company that shall visit in turn various suburbs that afford no drama of the better sort, as well as the poorer quarters in Paris, where the people have no means to indulge the dramatic impulse, and represent the better plays at prices which would insure attention. This plan has been indorsed in some quarters, but LABOUMET has opposed it on the theory that the acting would not be such as would steadily interest the class for whose benefit it is intended—an objection, it would seem, quite superficial and easily overcome by making such a company worthy of its mediums. LABOUMET advocates performances by the members of the Comédie Française in the same quarters at low prices, a plan that already has been tried successfully but spasmodically.

BERNHEIM'S idea is more ambitious, and he has many supporters in it. He proposes a theatre for the people to be built and maintained by the Government. He criticises the State for neglecting this need while subsidizing a *bourgeois* and aristocratic theatre, thus making the stage the privilege of the upper classes, while the people who most need it are left to throng the music halls, questionable resorts where poor or demoralizing entertainment is offered, or to do without a very necessary form of recreation. The question, he contends, is one for the representatives of the people themselves to determine, and is quite outside of mere philanthropic or artistic ideals.

BERNHEIM has made a study of conditions in other countries where serious efforts have been made for the dramatic pleasure of the masses. In Russia folk theatres have been established at St. Petersburg and Moscow, but their plays are on a low plane, the acting is not good, while the occasional dramas of the better sort that are put on are neither appreciated nor understood. BERNHEIM declares that Germany has advanced beyond other countries in the attempt to set the theatre before the masses, and says of the Berlin theatres of this class:

> In point of fact, all German theatres are folk theatres, though many plays are written which are specifically called folk pieces. To the German the theatre is an evening school, but a school in which pleasure and amusement, as well as instruction, are furnished. In the selection of plays, in the fixing of prices for seats, and in various other ways the German managers strive to accommodate the masses instead of catering to the few. For the benefit of the less cultivated, for instance, holiday spectacles are arranged with certain supplementary features, such as explanatory notes on the programmes, short summaries of the plot, sketches of the dramatists and the interpreters, etc. What does the Schiller Theatre present? Everything. There are no long runs, no stars to exploit, and no fads to promote. New and young playwrights are given a chance, but the classical repertory, including foreign masterpieces, is the mainstay. In one week one can see Calderon, Shakespeare, Molière, Goethe, Schiller, Ibsen, Sardou, and others.

He dwells on the importance with which the Germans consider intellectual and esthetic pleasures, even with reference to the humbler classes, and points this as an explanation of their endowment of so many theatres. As to the cost of such enterprises and their possibilities under right management, he takes the Schiller Theatre as an example. This enterprise is operated by a stock company and has been established more than ten years. Good salaries are paid to an adequate company, the actors of which receive an extra compensation if the profits exceed 5 per cent. Orchestra chairs may be had evenings for 50 cents and mornings for 35 cents, while students and workmen unable to pay these prices may get seats for 5 cents. The success of this company has been such that it soon built another theatre in Berlin. BERNHEIM also discusses conditions in Vienna, where they are almost as favorable as in Berlin, and argues for something of the same kind in Paris, whose more humble people are intelligent and would no doubt happily appreciate a like institution.

ON HIGH SALARIES.

A PROMINENT London manager, in an interview in the *Daily Mail* of that city, after expressing the opinion that the day of long runs has passed because of "the increased number of new attractions and other causes"—a rather indefinite statement, by the way—attacks the subject of high salaries in connection with high rents and the excessive charges made by all who contribute to production nowadays that "weigh down the producer and render the task of tiding over the dull months of hazardous and in some cases an impossible enterprise."

What this particular manager—who has been identified with some of the most pretentious of musical productions that have had long runs both in London and this city—says about high salaries is interesting and significant. He does not care to argue, he says, on the point as to whether he makes reputations for his comedians or they make their own reputations; but as he engages the authors, the composers, the scenic artists, the costumiers, conducts the rehearsals, suggests a great deal and provides everything possible to make the plays prominent and effective, he thinks that some measure of any success achieved must be attributed to him. Says he:

> The principals in my successes have nearly always worked up from small beginnings. When an artist reaches £50 a week with me I consider he has reached his maximum. I consider that if he is worth, or thinks he is worth, £100 a week he ought to become a manager. Of course, an artist is entitled to what he can get, but I have not known more than one instance of a big artist who has benefited by leaving me. I have often had the most extraordinary propositions set before me by artists. It has been suggested that I should pay from £100 to £200 a week to artists with whom I could not make money when I was paying them £50 a week. I have not the slightest doubt that artists, or rather a few of them, are largely responsible for the changes that are certain to affect their profession.

As to the general success of a piece, the scenic artists and costumiers, of course, have their influence. In music pieces the author and composer supply the actual substance, and both greatly assist the individual artist by furnishing him with the means for opportunity that clever management also greatly aids by suggestion as to elaboration or elimination. But all of them combined cannot make the individual's success unless he has in him the elements themselves that count for success.

There is no doubt, however, that this manager's reflection on the ego of the individual performer is pertinent. Many a player who makes a notable success at once misconceives his own value and imagines that he is worth much more than he is getting, no matter what his salary may be. Often these enlarged notions of personal worth are corrected by subsequent failure or quasi-failure, and it is only by repeated trial in a variety of opportunities that the artist's status is fixed. Once fixed, the artist as a rule is worth what he can secure, unless unreasoning competition for his services for a time places a fictitious value upon them.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

B. D., Little Rock, Ark.: J. M. Barrie is forty-five years old, his birthday falling on May 9.

C. B., Tombstone, Ariz.: 1. Sims Reeves was born in 1821. 2. Shakespeare's house at Stratford-on-Avon brought £3,000 in 1847.

X. Y. Z., Montreal, Can.: 1. Henry Abbey died in 1896. 2. Seymour Hicks and Ellaine Terriss were married in 1893.

N. L. M. G., Rome, Ga.: 1. The Windsor Theatre, New York, was burned in 1882. 2. There were eight theatres destroyed in the great Chicago fire of 1871.

SUBSCRIBER: Mary Dickens was a granddaughter of the novelist and played Hera in Claudian in 1883, and Cecelia in Jones' Chatterton in 1884.

C. L., Yonkers, N. Y.: The Garrick Fever was a play by J. R. Planché, adapted from the French and produced at the Olympic Theatre, London, in April, 1839.

P. R., New Orleans, La.: 1. Boucicault's Streets of London was produced at the Princess' Theatre, London, in 1864. 2. The Charing Cross Theatre, London, was rechristened the Folly in 1876, hence your mistake.

O. K., Williamsport, Pa.: James K. Hackett appeared in The Private Secretary during his first starring tour, the season of 1894-5. Washington was one of the cities visited, and as his repertoire contained but three plays it is probable that this farce was given there.

C. R. L., Newton, Mass.: 1. There was an operetta called Beef Tea, by Greenbank and Bendal, produced at the Lyric Theatre, London, Oct. 27, 1892. 2. J. M. Barrie, the author of The Little Minister, once adapted Vanity Fair in a one-act play called Becky Sharp, produced at Terry's Theatre, London, June 3, 1893, with Janet Achurch in the title-role.

E. W., Kaukauna, Wis.: 1. Almost all circus managers claim to have the largest circus on earth, so it is impossible to say definitely which one is really entitled to this distinction. 2. Zozo has been presented many times in this city, and as it may be revived at any time, its career cannot be said to have ended. 3. THE MIRROR does not know whether Burr Robins is still in the circus business or not. 4. Write to the press agent of Ringling Brothers' Circus.

L. S. G., Denver, Col.: A Doll's House has been played in England a number of times. William Archer's version was first done at the Novelty Theatre, London, June 7, 1889; revived at Terry's Theatre Jan. 27, 1891; at the Criterion Theatre June 2, 1891; at the Avenue in April and May, 1892; at the Royalty in March, 1893; at the Globe in May, 1897. It was played at the Garden Theatre in New York as early as March, 1889. Henry Arthur Jones did a version entitled Breaking a Butterfly, and Frances Lord one called Nora.

A. T., New York city: Frank Harvey was author of the melodrama, The Wages of Sin, which was produced for the first time in America at the Fourteenth Street Theatre May 12, 1884, with Agnes Booth, Georgie Drew Barrymore, Julia Brutone, Elsie Moore, Mrs. Charles Maubury, Edith Florence, Eben Plympton, Charles Overton, Hudson Liston, C. P. Flockton, Gilbert Elliott, and George Jordan in the cast. The piece ranked with The Silver King, Ben My Chree and other melodramas of that type, and while somewhat faulty in construction it contains much human interest.

Florence, South Bend, Ind.: Mrs. Patrick Campbell is English on her father's and Italian on her mother's side. She was born in London. In 1890 she was an amateur, playing in Plot and Passion. She was introduced to London audiences June 18, 1891, when she appeared as Rosalind at a matinee at the Shaftesbury Theatre. In 1893 she was chosen from among the leading actresses in England to originate the leading part in perhaps the most notable production of the time at the St. James' Theatre, The Second Mrs. Tanqueray. Since then her success has been constant. The names of the plays in which she has recently appeared were published in THE MIRROR a few weeks ago.

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THE ANHEUSER PUSH; a musical comedy in three acts. By Lee Johnson and Will Carleton. Copyrighted by John Donigan.

CASEY AND THE GREEN SOD CLUB. By Fred Roger Imhof.

CHANCE OF ELIZABETH ANN; a comedy in one act. By Harold Heaton.

DIVORCE COLONY; a comedy in three acts. By Ethel Watts Mumford.

A FOWL AFFAIR; a playlet. By Kate Mayhew Widmer.

GIRL IN ROYAL PURPLE; an American comedy-drama in four acts. By Albert Newton Shideler.

GIRL IN VIOLET; a modern American emotional comedy in four acts. By Albert Newton Shideler.

HAGAR AND ISHMAEL; a Bible drama. By Lillier J. Fondray.

HONEYMOON ECLIPSE; a brief play in one act. By Harry E. De Lasaux.

IN SILVER VALLEY. By Francis Tucker.

IN THE MYSTIC WORLD; OR, A BATTLE OF MINDS; a drama in five acts. By Theobald Percy Bayer.

KING OF KOKOMO. By William Allen.

MARY ANN'S ELOPEMENT; a one-act dramatic composition. By Fred J. Beaman.

NED OF THE HILL; a romantic, spectacular Irish comedy, in four acts, founded on incidents in Samuel Lover's noted novel, "Handy Andy." By Lincoln Balch.

ON THE BORDER LAND. By Philip R. Kellar.

PANTOMIME ALMANAC. By W. W. Light.

PRIDE OF MARGARETHE ALMBACH. By Anna E. Lyon.

REGEN'S BALL. By Hallett Thompson.

STOLEN COURTSHIP. By Grace Griswold.

TRIUMPH OF LOVE; a drama of life in the United States, in four acts and seven transformations. By Alphonse Chrostowski.

WAY OUT; a one-act farce. By Mary Hunecker Lagen and Cally Ryland.

WRONG TRAIL. By Lee Chambers.

PERSONAL

ELLIOTT.—Maxine Elliott arrived on the *Kaiser Wilhelm II* Aug. 7. After closing her London season she spent a brief vacation with her sister, Gertrude Elliott, and her brother-in-law, Forbes Robertson, on the Sussex coast.

HACKETT.—Mr. and Mrs. James K. Hackett's daughter has been very ill at their home in Greenwich, and Mrs. Hackett (Mary Mannering) was called hurriedly from New York, where she has been preparing for the coming season. Mr. Hackett is still abroad, but will sail for New York on August 19. A rumor that Mrs. Hackett had canceled her engagements for this season is denied.

BARRYMORE.—Ethel Barrymore sailed last Friday on the *Deutschland*, and will proceed at once to San Francisco, where she will appear in Sunday.

LACKAYE.—Wilton Lackaye began at Duluth, Mich., last Friday night, his tour of 12,500 miles, which will extend to the Pacific coast and end in New York in February.

IRWIN.—May Irwin was one of the entertainers at a lawn fête given at Frontenac, N. Y., last Friday, for the benefit of the Clayton Boys' Club.

FORMAN.—Justus Miles Forman, author of "The Garden of Lies," arrived in New York last week. While he was here he listened to a reading by Alfred Woods of a dramatization of his story made by Maud Williamson. Mr. Forman was so well pleased with the work, which had been produced in Australia by Mr. Woods and Miss Williamson, that he immediately sold to Mr. Woods the exclusive rights to the dramatization for the United States and Canada.

DANIELS.—Mrs. Frank Daniels, wife of the comedian, was severely injured last week by being thrown from an automobile in which she and Mr. Daniels' adopted son, Vivian, were riding.

WILLARD.—E. S. Willard will produce a new play by Alfred Capus when he begins his American season. The Fool's Revenge will also be in his repertoire.

BOURCHIER.—Arthur Bourchier will soon revive The Merchant of Venice and play Shylock at the Garrick Theatre in London.

HAWTREY.—Charles Hawtrey will help open the new season at the Criterion Theatre, London, with Time Is Money, by Lady Bell and Arthur Cecil.

GILLETTE.—The Duke of York's Theatre, London, is to be furbished up in anticipation of the arrival of William Gillette in Clarice.

KENDAL.—The Kendal season will start at the St. James' Theatre, London, Sept. 9.

EDWARDES.—In a recent interview George Edwardes says that he thinks £50 a week is quite enough to pay any of his artists.

JEROME.—Jerome K. Jerome, actor, journalist and author, will leave London in the Autumn for the United States, where he will deliver a series of lectures.

POTTER.—Mrs. James Brown Potter, after a final accounting of her liabilities, will have left about £6,700, or $33,400.

BELL.—Digby Bell has returned from his Summer golf campaign at Siasconsett to begin rehearsals of Mr. Pipp, prior to the opening at the Illinois Theatre, Chicago, August 20.

SCHUMANN-HEINK.—Madame Schumann-Heink is expected to return on the *Deutschland* next week to begin preparations for her season in comic opera.

FISKE.—Harrison Grey Fiske returned to New York on Sunday on the *St. Paul*, after an enjoyable tour in France, Switzerland and Germany. Mrs. Fiske has also arrived in New York from her Pacific coast sojourn. Mr. Fiske at once will take up the detail of his various enterprises for the season.

THE THEATRE.

An actor is a public instructor.—EURIPIDES.

Actors are the only honest hypocrites.—HAZLITT.

The theatre is a mirror of life.—SOPHOCLES.

The theatre is a chastener of life.—EURIPIDES.

The theatre is the devil's own territory.—EDWARD ALLYN.

The stage is a school of manners.—WILLIAM WOODFALL.

The stage represents fiction as if it were fact.—BETTERTON.

The stage is the field for the orator as well as the comedian.—ROSCIUS.

The stage is more powerful than the platform, the press or the pulpit.—ANNA DICKINSON.

The drama is the most refined pleasure of a polished people.—DION BOUCICAULT.

A passion for dramatic art is inherent in the nature of man.—EDWIN FORREST.

It is in drama where poetry attains its loftiest flight.—DON LUIS I OF PORTUGAL.

The drama embraces and applies all the beauties and decorations of poetry. The sister arts attend and adorn her; painting, architecture and music are her handmaidens; the costliest lights of a people's intellects burn at her show, all ages welcome her.—ROBERT A. WILLMOT.

When God conceived the world, that was Poetry; He formed it, and that was Sculpture; He colored it, and that was Painting; He peopled it with living beings, and that was the grand, divine, eternal Drama.—CHARLOTTE CUSHMAN.

Death is jealous of a good comedy.—WHITEHEAD.

A comedy is the wine-table of the mind.—TAYLOR.

A comedian is a genial public character.—SHAW.

A comedy is like a cigar; if good, every one wants a box; if bad, no amount of puffing will make it draw.—HARRY JAMES BYRON.

THE USHER

Some of the doings of a certain element of what is called "society" in this country—or a part of it that has New York for Winter headquarters while disporting at more or less "exclusive" resorts in the Summer—have been improved upon by titled persons in England.

The lengths to which some of the *ennuied* rich at Newport and elsewhere have gone in amusing themselves with monkeys and other creatures sought to be introduced fully into social functions—in which the monkeys at least behaved as well as they knew how to behave—have suggested a deplorable poverty of invention in the way of amusement.

They do kindred things better abroad, evidently; for the public has recently been told of the marvelous performances of a baby elephant in London drawing rooms—a proceeding that may be excused on the theory that it has been indulged chiefly for the pleasure of children, as well as for the greater curiosity that persons of all ages show for the sophisticated habits of perhaps the most interesting of beasts. Says a cable dispatch:

The introduction of this idea was made by Lady Wernher at her recent children's party at Bath House. Jumbo Junior is the elephant's name, and he drove up to the house in a hansom like a swell, and, to the consternation of the gigantic footman, gravely walked up the staircase to the drawing room, where his appearance was hailed with joy by the juvenile guests. Jumbo Junior politely bowed his acknowledgments, and at once favored the company with an admirably executed selection on the mouth organ. As a hint that he was hungry he devoured a lily growing in a pot. The children screamed with joy and regaled Jumbo with cakes and strawberries, which he gratefully consumed. The climax of the entertainment was a distribution of presents by the elephant, who deftly handed round toy ships, dolls and miniature models of himself with his trunk. Then the children rode on his back and voted Jumbo a darling.

All this is sane and of peculiar interest, when compared with mere monkey shines provoked for the pleasure of adult persons at functions the traditions of which relate to the employment of brains and the exercise of those graces and refinements of conduct that civilization has developed.

But this Jumbo Junior must be a wonderful pachyderm. If Barnum were alive, the animal might possibly follow in the footsteps of Jumbo Senior—whose untimely fate will be recalled—as an American feature of amusements, although Jumbo Junior apparently is at least as great a favorite with the English as was the older elephant. Jumbo Junior would certainly be a great catch for vaudeville, and his English drawing-room training might fit him for even higher theatrical achievement.

Without doubt, yellow fever holds an ominous sign as to the theatre in the South for this season in the minds of managers. Yet this former plague is now meeting with scientific opposition unknown to it before, and there is promise that it will be stamped out. The following extract from a letter from J. M. Lèveque, editor of *Harlequin*, the leading weekly journal of the South, published at New Orleans, is significant:

It seems to us in the heart of it all such a miserable farce, the terror being so gigantic in comparison with the actual danger. The Lord has seen fit to let a great many cowards go free in this world. To me it seems a subtle destiny is at work in this unexpected visitation. This great city of the South end of the continent, predestined to a future of magnificence and greatness, has within the last three years regained the momentum of progress which had slipped from it in '97. Millions of money, new men, new enterprises, vast projects and vaster dreams were filling its imagination. But we never have gotten completely from under the shadow of this danger—and when I say this danger I mean not the fever, but the panic—the terror. I am confident, because I know that in the history of mankind ignorance has never yet successfully beaten down a fact. I am confident that bandit Yellow Jack has swaggered for the last time with his terror among men. We are going to beat him to a finish. A desperado who uses a mosquito for a weapon is foredoomed. Thank God we have the light at last. Men are more open-minded now than they were in the days when Jena dedicated his precious time to the dairy maids. It may be interesting later to recall this prophecy.

Stephen Fiske, in *Sports of the Times*, thus ruminates on what he characterizes as possibly "another yellow peril:"

Actors look upon international affairs with indifference. They are citizens of all countries, and are at home wherever they can speak the language. To them the yellow peril is a mere phrase. But they ought to consider that in China there is an association of 30,000 actors, every one of whom knows fifty plays and is prepared to act either of them at an hour's notice. Each actor is obliged to study the stage for three years as a supernumerary; then for a year he is taught responsible parts, and then he graduates and dedicates his life to a god that duplicates our Greek star, Thespis. The salary of a leading actor is $1,800 a year, which may seem small compared with the $5,000 a week of those actors who have gone into vaudeville, but is really worth ten times the money when the habits and prices of the Chinese are taken into account. Now suppose that the Chinese boycott results in the open door and a few thousands of these trained and experienced actors descend upon our stage—what will become of the profession, which has been taking its art work so easily that an expert, conscientious actor is now as rare as an honest politician?

This veteran writer on dramatic subjects is perhaps unduly excited in this matter. There are strange "acquired tastes." There is a people—is it not the Thibetans?—that uses asafetida as a condiment, but it is difficult to induce the Anglo-Saxon to take it in infinitesimal doses as a medicine. The Chinese drama is and promises to remain an exotic here, while Chinese actors in multitude are as impossible in this country as hailstones in Hades.

In a characteristic article headed "King Edward VII: Theatrical Martyrdom," "Alan Dale" in the *American* last week discouraged this theatrical public's expectation of great entertainment in the plays bought in England and intended for exploitation here this season.

"As you are soon to see a few reflections of one of the most barren and discouraging London theatrical seasons on record," says he, "you will probably be interested to know that you have a royal fellow sufferer. Misery loves company, and the fact that the King of England has seen some of these 'shows' and still lives to tell the tale may cheer you up." And then he sympathizes with the King for having to make the round of the leading London theatres in the performance of one of his duties, that of encouraging the British drama, following his condolences with a list of the plays "his majesty" has witnessed during the season.

Many of these plays will be seen in New York in due course of time. THE MIRROR will not print the list, as a few of them that have failed in London may win some sort of success here. Give them a chance. "If any other testimony to the fact that the King of England is a jolly good fellow were lacking," says "Alan Dale," "this list would supply it."

PAYTON'S THEATRE.

When Payton's Lee Avenue Theatre, Brooklyn, throws open its doors the week of Aug. 21 for its initial performance its patrons will witness an interior transformation which has made it one of the prettiest playhouses in that city. When Mr. Payton took hold of this theatre, some six years ago, he practically made a new house of it, and every year he has done something toward beautifying it. But under the personal supervision of Manager Sam. S. Allen, to whom Mr. Payton gave *carte blanche*, the betterment this year is more marked than ever before, over $10,000 having been spent for alterations. The walls and ceilings are all newly painted, the stage will have a new floor, many new dressing-rooms are to be added, and the house is fully equipped with all the latest sanitary improvements. Many of the old favorites of last season's company will be again seen in the cast, and Mr. Payton says the new members of the organization will come up to the standard of their predecessors in the support of himself and Etta Reed Payton.

During the season the companies managed by Shubert, Belasco and Fiske will appear at the Payton Theatre. These companies are booked for fifteen weeks at various times throughout the season. The weeks the independent companies are at Payton's, Corse Payton and his stock company will be playing at one of the Shubert houses. Sarah Bernhardt is also booked for a week at the Payton Theatre on her farewell tour.

The box office will open on Aug. 14, and the season will commence on Monday, Aug. 21, with Henry A. Jones' comedy, The Liars.

EASY DAWSON.

Edward E. Kidder's comedy, Easy Dawson, with Raymond Hitchcock in the title-role, had its first presentation on any stage at the Savoy Theatre, Atlantic City, last night (Aug. 14).

The story tells of life in a small inland village, and abounds in the quaint characters peculiar to such a community. Mr. Hitchcock is seen as Rip Dawson, the easy-going foreman of the village fire company, with time to tinker at various inventions. He invents a cream separator that is so good that the idea is stolen and patented by another. When persuaded that he should provide for his daughter, and the fire company needs new uniforms, he enters into litigation and establishes his claim to the separator. There is a pleasing love story running through the play, which reaches the customary denouement.

Easy Dawson will begin an indefinite engagement at Wallack's Theatre on Aug. 22.

PASSION PLAY IN FRANCE.

A passion play, similar to that at Oberammergau, but entirely original, is to be performed at Nancy, France, under the direction of Abbé Pettit, an honorary canon. The play consists of sixteen scenes and eighteen tableaux, the latter consisting of living pictures, representing, among others, "The Last Supper," of Leonardo da Vinci; "The Entombment," "The Descent from the Cross," and "The Feast at Simon Peter's," of Paul Veronese. The play will be given every Sunday, weather permitting, from Aug. 30 to Oct. 1. The next representation after this year will be 1915.

ENGAGEMENTS.

J. E. Dodson, to play the title-role in A Prince of India.

Marian Nesbitt, Blanche Weaver, Addison Pitt, Harrison Hunter, and George Woodward, to support Henrietta Crosman in Mary, Mary, Quite Contrary.

Russell Crawford, by Liebler and Company, to play the Pastor in The Prodigal Son.

Charles H. Prince, to support Fay Templeton in Forty-five Minutes from Broadway.

Willard Curtiss, for the London production of On the Quiet, with William Collier.

Charles F. Newsom and Josephine Fisher, for Why Girls Leave Home.

Josephine Johnson, as alto singer, with the Ben Hur company.

Dale Devereaux, for Aaron; Leonard Hume, for Festus and Herod, and Anna Seelen, for Queen Bernice, in Saul of Tarsus company.

Thomas T. Shea is with the Pleasure Bay Opera company, Pleasure Bay, N. J.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Mrs. Helen C. Leslie was hostess at the Thursday afternoon tea of the New York Chapter, August 3. An interesting programme of volunteer talent was presented, the participants in recital and music including Caroline Morrison, Maude A. Scott (Boston Chapter), Mr. Hadfield, Mr. Eyles (Chicago), and other well known members of the Alliance. Among the members and guests present were Fred Forrest, F. J. Arundel, Minerva Florence, Annette L. Place, Mrs. Hadfield, R. Waggoner, S. C. Halsey, Mrs. Harry Leighton, Lettie Ford, Mrs. Ford, Mrs. J. Diehl, "Aunt Louisa" Eldredge and Edyth Totten.

The hostess at the tea of Thursday, August 10, was Marie Taylor. The visitors of the afternoon included Helen C. Leslie, John H. Costello, the Rev. F. J. C. Moran, J. Palmer Collins, Mr. and Mrs. W. C. Dornin, Adelaide Cherie Greenfield, Mrs. Maggie Breyer, Mrs. J. Alexander Brown, W. A. Shakespeare, Jennie C. Wilder, Mrs. H. Listow, and Charles T. Catlin.

The National Council cordially invites to the hospitality of its rooms members of all Chapters who may be at leisure to call any week day during the Summer; hours 10 a.m. to 3 p.m. The closing hour on Saturday will, until September 2 inclusive, be 12 o'clock, noon.

Members of the dramatic profession desiring to join the Alliance or interested in learning what it has achieved and is aiming to accomplish will be always welcome at the Chapter room or that of the National Council, adjoining. Literature and other information will, when requested, be forwarded by the secretary of the National Council.

The New York Chapter will be represented by Miss Weil, Jennie Wilder, Mrs. Harry Leighton, "Aunt Louisa" Eldridge, B. Russell Throckmorton, and Charles T. Catlin in an interesting and attractive programme arranged by Miss Wilder and Mr. Throckmorton for the entertainment of the Soldiers at Fort Hamilton on Wednesday evening, August 16. In addition to the Alliance members the following talented friends have also volunteered: Miss Dagarmago, soprano; James Fitz-Gerald, baritone, Margo Cookingham, contralto; Mr. Ball, basso; Mr. Allison, coster-singer. The Fort Hamilton Post Band will give the opening overture and will accompany the vocalists.

PROFESSIONAL DOINGS.

The Columbia Theatre in Brooklyn has been renamed the Alcazar Theatre. The season's opening will be on Aug. 26, when the Alcazar Beauties company will appear in A Romance of a Suit Case and A Smoked Herring. William T. Keogh manages the theatre.

Robert Rogers and Louise Mackintosh have been engaged for Fred G. Berger's production of The Truth Tellers, Martha Morton's dramatization of John Strange Winter's story of the same name. Both will have important parts. Rehearsals will soon begin and the season will open in Washington, D. C., Sept. 25.

Athur Byron won the season's cup at the Monmouth Yacht Club races on the South Shrewsbury, on July 29.

Thomas Evans Greene, a church and concert singer of Washington, and Katie V. Wilson, Washington, manager of the Boston Symphony Orchestra concerts, were married at Atlantic City, July 5.

Mr. and Mrs. Campbell Gollan returned last Saturday on the *Republic*. Mr. Gollan has not settled his plans for next season.

Members of Henry W. Savage's companies rehearsing in New York were present at a dress rehearsal of Easy Dawson at Wallack's Theatre last Friday.

Nain Grute, author of Man to Man, and joint author of The Missouriana, is completing two new plays at Ladoga, Ind., where he is spending the Summer. One is a domestic melodrama, the other a straight comedy, this author's first attempt in that particular line. Mr. Grute expects to return to New York about Oct. 1 and resume his desk in the *World* office.

De Wolf Hopper and Mrs. Hopper are spending afternoons riding in Mr. Hopper's new automobile.

C. I. Nicholson, an English actor who arrived here a few days ago, has been engaged by Henry W. Savage to play in a new production, opening Oct. 2.

The death of Edith Kenward, which was announced in last week's MIRROR, occurred in Paris on July 30. The early press dispatches did not give the date.

Members of The Woman in the Case company were called away from rehearsal Saturday afternoon and taken in automobiles to Blanche Walsh's home at Great Neck, where a clambake had been prepared.

Karl Bayard Steen and Mrs. Steen are in the yellow fever country, at Patterson, La., hemmed in by quarantine, and in destitute circumstances. It is impossible for them to get work, as they cannot get beyond quarantine lines, and they would like to hear from professional friends.

Joe J. Sullivan, who has starred in his own play, will star this season in Happy Hooligan's Trip Around the World under the management of Gus Hill.

P. David Brattstrom, who played the title-role in Yon Yonson last season and the title-role in Ole Olesen the season before, has left the stage and accepted a position as manager of the Chilberg Steamship agency, Seattle, Wash.

Tom Lewis and Sam J. Ryan are back at the New York Theatre for the third time, playing The Unknown, and Timothy D. McGee in George M. Cohan's Little Johnny Jones. On the opening night of the present engagement both Mr. Lewis and Mr. Ryan were given ovations, and their efforts met with the same approval that has followed them ever since they made their first appearance with the company.

Nance O'Neil is playing repertoire at Her Majesty's Theatre in Melbourne, Australia, and the list included the week of July 5 Queen Elizabeth and School for Scandal, with Ingomar to follow.

Georgie Bryton is in the cast of Fantana at the Lyric Theatre in place of Katie Barry, who has gone into vaudeville and will appear at Hammerstein's roof garden either next week or the week following.

A fire panic in the Taylor Opera House at Trenton, N. J., last Saturday night, caused a stampede of the audience and the arrival of a dozen engines. No fire was discovered and no one was hurt. The trouble was caused by a man in the gallery who cried "Fire!" when his companion fell in a fit.

The annual "high jinks" of the New York Athletic Club took place on Sunday last at Huckleberry Island in the Sound, near New Rochelle. The "book" was as usual by Clay M. Greene, with "music by the band." There was much wild hilarity, but the festivities were brought to a sudden end by a terrific thunder storm.

FRENCH OPERA IN NEW ORLEANS.

A Public Spirited Movement to Assure Its Pecuniary Success.

(*Special to The Mirror.*)

NEW ORLEANS, LA., AUG. 12.

The outside world is of the opinion that New Orleans has nothing else to think about than yellow fever. It is curious to see how much larger proportions this subject has attained outside of New Orleans than in this great and picturesque old city itself.

Photo by Simon, New Orleans, La.

IMPRESARIO CHARLEY.

A tremendous degree of energy is being directed to killing Yellow Jack and, in the light of the mosquito transmission discovery, it is reasonably certain that the fever will be stamped out in four or five weeks, despite the topographical disadvantages and the vast area of the city.

While this tremendous battle is being waged against the mosquito, it is characteristic and interesting to note the same body of leading men priming the festivities of next Fall and Winter, the greatest of which will be, of course, French opera.

In the management of this great and famous institution of the stage South a new order of vast significance has been inaugurated. Heretofore it has been the custom to lease the famous old pile of brick and masonry on Bourbon Street to that impresario who promised most by reason of his ability. The salary list of a season of French opera is no bagatelle, to say nothing of the cost of costuming and staging. If the season went well the actors got their salaries and everybody was happy; if otherwise, adversity made short shrift of the wealthiest of these impresarios. Salaries were cut, actors laid off, the season foreshortened, and a combination of circumstances arose to make the company as mad and as voluble as a French company of actors can get. Stories traveled back to Paris and the other French centers not at all calculated to enhance the allurements of the salaries offered here, even though higher than prevail in Paris.

Two or three unsuccessful seasons at intervals, indeed, had sufficed to make it difficult to secure favorite singers even at very much better salaries than these same artists could obtain in France. This season, months in advance, steps have been taken to counteract this lack of confidence. Men of wealth in New Orleans got together to guarantee the season, and, if next season does not make a solitary cent, the singers would play their entire season and get the salary agreed upon.

The gentlemen referred to make their guarantee in negotiable form in the largest bank here, and Impresario Charley has gone to France with such credentials from this bank as will dispel all doubts in the minds of the French artists whose services may be sought. In short, he is master of the situation, instead of in the position of impresarios heretofore, who have been constrained to persuade the talent they sought that things were as represented and that they would be paid the figure offered for the full season.

And Charley has given earnest of being just the man to use such an opportunity to its best advantage. Unquestionably he is a manager of keen critical discernment. He knows a good voice; appreciates dramatic fire as only a Latin can; appreciates beauty in its relation to stage success; is thoroughly familiar with all the great available material of grand opera; has a personal acquaintance with thousands of artists, big and little, and, besides that, no man knows better than he how exacting this great old city is in matters of art and that it can't be imposed upon.

The consequence is that the approaching season promises to be a record breaker in every respect. Not only will the best artists be assembled, but every opportunity is being taken to make the season of interest to a field much broader than the Southern metropolis itself. It is being heralded throughout the South, and countless strings are being pulled to make the attraction the Mecca of the music lovers throughout the South.

In short, the gentlemen who have guaranteed the artistic and financial success of the season are determined that it shall be fully appreciated and that from this on the New Orleans French Opera shall have a national status. Thomas Brulatour is the active manager of the movement and back of him are a body of business men and financial heavy weights, of which George Q. Whitney is a type. J. M. LÈVEQUE, Editor *Harlequin*.

A REMINISCENCE.

"In last week's MIRROR," said "Aunt Louisa" Eldridge yesterday, "in the article on 'Plays from Pictures,' by W. J. Lawrence, a play called The Harlot's Progress, from Hogarth's well-known picture, was mentioned. I would mention the fact of having seen a play entitled The Harlot's Progress about fifty years ago, produced at the old Chestnut Street Theatre, Philadelphia, the beautiful Lizzie Weston acting the heroine and making a most marked success. Miss Weston afterward married Charles Mathews, the popular London comedian, and resided in London, where she died only a few years ago. The Harlot's Progress would probably be a drawing card as a melodrama to-day."

THE LONDON STAGE.

First Talk, Including Some of Shaw's—Two West End Plays—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, August 5.

Since I last had the honor to address MIRROR readers we have had quite an unusual dramatic output for a pre-Bank-Holiday week—namely, two new plays at the West End and one in the suburbs. Moreover, our reading and talking time has been much occupied by arguments, both via the newspapers and viva voce, as they say in the classics. The first and most important of these arguments has revolved around a recrudescence of the talk about the Theatrical Trust as She is worked in America, and as She seems likely to be worked in England, if those concerned with theatrical matters are asinine enough to allow it.

Happily considerable denunciation of American Trust methods (theatrical and otherwise) continue to be rife in this city, and since *The Referee* started its still-running series of powerful Anti-Trust articles, other important journals such as *The Daily News* and *The Daily Mail* have weighed in with A1 articles. The *D.N.'s* last Monday Anti-Trust article (by E. A. Baughan) following hard upon *The Referee's* last Sunday's ditto ditto, was very striking. Certain pro-Trust journals, such as the *Evening Standard* (now incorporated with the *St. James's Gazette*) and the *Sunday Sun*, continue to try to excuse the Trust methods, the former journal even more than ever worshiping at the feet of Frohman. But the bulk of the English press and of the English managers are Anti-Trust to a pen-and-a-man, respectively.

The large and ever-increasing army of American Anti-Trusters will be amused to hear that that eccentric wayward Hibernian genius George Bernard Shaw, who is an anti-meatist, anti-vivisectionist, anti-monarchist, anti-publican, anti-evening-dressist, anti-religionist and anti-everythingarian, has just declared himself (including I suppose his pen and his shillelah) on the side of the Trust!

It would, of course, seem strange that this political essayist, playwright, parliamentarian and precious prattler, after having all his life posed as the Friend of Freedom, should declare himself the friend of a system which would fain crush all freedom into nothingness. But my friend Shaw (whose brilliance and brainiess—on literary and playwriting matters *only*—I hold in high esteem) was ever inclined to jump up and say something or anything counter to generally accepted ideas on all sorts of matters.

Of course, no one ever thinks of taking the sallow (and in some cases shallow) "G. B. S." seriously on any subject; still for your amusement I append a few excerpts from his epistolary Shaw-d'oeuvre in answer to the aforesaid *Daily News* Trust article.

"The choice is between three monopolists, not between monopoly and freedom of trade. Monopolist 1: An obscure speculator in (gaiety), illiterate, needy, shifty, totally incapable of an artistic or public spirited policy, ignored by the public opinion and better social influences of the town, and free from every competition except the competition of the tavern and the music hall. Monopolist 2: The Trust, loaded with theatres all over the country, and therefore compelled to keep the higher standards of the important cities continually in view; wielding capital, business ability, and credit with all the responsibilities they involve; and fiercely criticised and competed with by rival managers like Messrs. Belasco, Shubert, etc., whose anti-Trust combination is obviously nothing but a new Trust. Monopolist 3: The municipality owning and managing the chief theatre of the town with no object except the good of the town, under the jealous criticism of the Puritans. Mr. Baughan thinks that No. 1 is better than No. 2 and he ignores No. 3. I know that No. 2 is better than No. 1 and I hope that No. 3 will succeed No. 2. For the moment the choice lies between No. 1 and No. 2, so I am provisionally on the side of No. 2."

I understand that G. B. S. is preparing another Donnybrooksome attack on the Anti-Trust folk. So look out.

Another matter which has aroused much controversy has, so to speak, been caused by your Mr. R. G. Knowles, who in an interview in the aforesaid *Daily News* is alleged to have declared that he was about to leave the variety stage (or music hall stage) for ever, owing to the decadence of good taste in the entertainments thereof and in the audiences patronising the same!

You will, of course, guess at once, that many of us who know the modern music halls (and Knowles) and who also know the ancient music halls long before R. G. K. graciously vouchsafed to appear on the British variety stage "smole some" on reading these strange statements attributed to that long-popular and ever-amusing but (as you know) not overwhelmingly squeamish warbler and raconteur. These alleged attacks, foolishly setting forth the utterly unveracious, not to say amazing, theory that music halls and their audiences have deteriorated, naturally drew denunciations of R. G. K. from many a variety manager and fellow comedian. These Knowles-denouncers have included his brother American Eugene Stratton, Alfred Butt (manager of the Palace Theatre), Frank Glenister (manager of the London Pavilion), George Scott (manager of the Alhambra) and Oswald Stoll, the head of the huge Moss and Stoll Syndicate, and manager of the London Colliseum (or Stoll-iseum, if you prefer it).

All these professional denouncers, to say nothing of sundry journalistic Knowles-chaffers, have come out very strong, some pointing out that R. G. K.'s remarks (if correctly reported) savor at least of ingratitude to those British managers and audiences who have made so much of him. But Stoll came out strongest of all. Among other things he said—but no! Wild horses shall not drag from me what my friend Stoll said of my friend Knowles. My friend Knowles might not like it.

Happily, to soothe us amid all this jarring of the elements and rocking of the battlements, the *Lady's Pictorial* has just graciously published a picture of Marie Corelli (Shakespeare's Guardian Angel) being rowed about in her Venetian gondola on the Warwickshire Avon!

Speaking of the Avon, I rejoice to have to tell you that the gifted Marie's still beautiful Warwickshire-Worcester neighbor Mary Anderson (Madame de Navarro), whom you Americans lovingly called "Our Mary," has this week presented her joyful husband with one of the best baby girls ever seen on this or any other planet! It is nine years since the Lovely Mary made a similar presentation to her husband. Then she gave him a baby who is now quite a fine little lad! My Gawainian blessings on them all!

I regret to have to tell you that Julia Neilson (Mrs. Fred Terry) has been very ill and has had to undergo a severe operation. I am glad to add, however, that the beautiful and artistic Julia is now recovering.

And now for the two West End plays. The first of these was a long-announced and much-boomed comedy (or "farcical problem") at first entitled When the Cat's Away, then When the Wife's Away, then The Absent Mrs. Barrington and now What the Butler Saw. This play had its first London production at Wyndham's last Wednesday, and is the work of Edward A. Parry and Frederick Mouillot. As Parry is a real live Judge, Wednesday's audience contained quite a big contingent of what newspaper reporters love to call "legal luminaries."

In spite, however, of the prevalence of the (so to speak) sanctity of the law, much merriment ruled. For although the plot was not overpoweringly original, yet (as Colley Cibber would say) "the fable was well conducted." The scene is laid at a hydro where a young husband, who is there for the benefit of his health, while his wife is abroad, gives out that he is quite a single person, more betoken that there are some rather "fetching" girls around. You have of course, surmised that Nemesis calls anon in the shape (and the very pretty shape too) of his wife. For a time she agress to pretend to be his sister, just to humor him, but eventually, thanks to a prying page-boy (who likes to be thought a butler) and thanks to an interfering parrot, alarms and excursions rule lively.

When What the Butler Saw is revised and pulled together somewhat it should go well, especially around the provinces. It will then also afford still better chances than it does to the excellent acting of Graham Browne as the foolish husband, Edward Rigby as the butler-page and that fascinating Irish Colleen, Mrs. Mouillot, as the silly, humorous wife.

West End play No. 2 was entitled The Lucky Miss Dean, and it was produced by Manager Frank Curzon at the Criterion on Thursday. It was the work of Sidney Bowkett, an actor who (in your States and in our Islands) was some time with the late Augustin Daly's companies. The last few plays produced at the Criterion have been so unsuccessful that it gladdens the Gawainian heart to have to announce that the Lucky Miss Dean at once achieved a marked success. It deserved that fate, for it is really a light and bright well-written, well-constructed little piece. Its story revolves around a boy and girl couple who have secretly married, but who, in order that he (a rising artist) and she (a musical student) may not interfere with their scanty means, live in opposite flats, and, although loving each other very dearly, pretend not to know each other. By this means the secret little bride contrives to retain the two hundred per annum allowed her by her well-to-do relatives, and so, with a few pictures her bouyant boy-bridegroom contrives to sell, they manage to make ends meet, as the saying is.

In due course an interfering journalist friend crops up and persuades the artist to let him boom him on account of a portrait of the bridelet which has been sent to the Academy. The journalist, in his wild press-agency mood, gives it out that the subject of the portrait has come into vast sums of money. Thereupon the perplexed little bride not only loses her two hundred pounds per year, but she (being still thought single) is now pestered by group of poor male relatives on matrimony intent.

The six characters in this lively and natural play are excellently acted by Marsh Allen as the artist-bridegroom, Holman Clark as Percival Chaney, George Elton as Wilfred Ashmole, Horace Kightley as Horace Chaney, Kate Bishop as Lady Ashmole, and Ethel Irving (whose brilliant histrionic abilities have far too little scope of late) as the plucky young bride.

Front pieces have been far too little used of late in our West End Theatres. Partly through our actresses and actors thinking it *infra dig* to play in them, forsooth! and partly because some managers nowadays will do anything to give as little value as they can for the money. In several West End theatres (especially those run Froh-managerially) the good old front piece to "play the people in" has given place to a little fifteen minute one-man or one-woman mimetic show. At the Criterion, however, on Wednesday, The Lucky Miss Dean was preceded by that clever little comedy written by Lady Bell and the late Arthur Cecil and entitled Time is Money. At the Criterion (as in certain American theatres recently) the leading part was played by no less a player than Charles Hawtrey, who was in his best Hawtreyian manner.

I must really give you a few lines concerning the one new suburban drama indicated above. This was entitled The Tiger Lily, and it showed how the damsel who was the name-part had had a mother who had been bitten by a Tiger, and so ever and anon the poor Tiger Lily not only burst forth into tigerish ferocity, but also often deviated into marital and other conduct quite unworthy of a lady. Among other wicked deeds she endeavored to lure a young priest from his sacred vow to his church and he very nearly fell. On finding, however, that the Tiger Lily had for some time been "no better than she should be" (as the English locution hath it), he gave her a cursed rosary and went out and committed suicide! The poor Tiger Lady then went from bad to worse. She even married the late priest's unsuspecting brother, but the curse of that rosary was upon her and anon she (together with other villians concerned) suffered for her misdeeds.

This strange drama, written by Mr. and Mrs. Robert Castleton (the lady who plays the Tiger-Beauty), is, as you may guess, exceedingly strong; in fact, like the gruel mentioned by the witches in "Macbeth," is "thick and slab." That gruel you will remember also had among its ingredients a tiger's chaudron! What?

At the moment of mailing, Forbes-Robertson tells me that he will open the lovely new Scala Theatre on or about September 16 with a new blank verse play by a new author. Also that he will follow this new play with a gorgeous revival of The Winter's Tale. In this sweetest of comedies Mr. F.-R. will play Leontes and his charming wife, Gertrude Elliot, will impersonate Perdita. F.-R. tells me he would like to get his beautiful sister-in-law to play Hermione. But alas! he can't.

GAWAIN.

ENGAGEMENTS.

To support Margaret Anglin in Zira: Frank Worthing, Jameson Lee Finney, George Titheradge, Fred Thorne, Harrington Reynolds, Beverly Sitgreaves, and Mrs. Thomas Whiffen.

W. J. Deming has been engaged by Priestly Morrison as comedian for the Empire Stock company, Columbus, Ohio.

William N. Smith, as business-manager for Gertrude Ewing company.

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BESSIE JACKSON — CHAS. R. STUTEMAN — HUGH McLAREN
HARRY McWADE — FLO ZELLA — GRACE MAHON
JESSIE BURNS — MAY COLLIER — MARIE DE LONG
MAY SHERWOOD

Report Monday, August 21, at 10 A.M. at, N. Y. Maennerchor Hall, 203 E. 56th St., Near 3d Ave.

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AT SUMMER PLACES.

Elsa Buerger is to spend the time prior to rehearsals with friends at As You Like It, on the lake shore near Cleveland.

Frank Lynch, of Only a Farmer's Daughter company, is visiting his home in Hornellsville, N. Y.

Arthur Row is Summering at Hastings, N. Y.

Lynn Pratt is spending August at Carlsbad and Ostend, and will be due in New York Sept. 2.

Claude Soares is the guest of John Haight at the latter's Summer home at Matteawan, N. Y.

Mrs. Sol Smith and her daughter Elma are Summering in the Berkshires at Athol, Mass., guests of Frank Kingdon and his mother. Alice Brown, Business Secretary of the Professional Woman's League, joins them Wednesday.

Evidently preferring its waters to any which they could use at home, the Springs at Mt. Clemens, Mich, are graced by the presence of a number of fire chiefs: Pete H. Shorts, chief of the Fourteenth Battalion, Fire Department, New York city; J. H. Leonard, chief of Fire Department of Newark, N. J.; J. H. Hague, chief Jersey City; C. O'Brien, Chicago's fire chief; Captain Milton Campbell, assistant chief of Cincinnati, with Abe Furst, of the Cincinnati Fire Commission.

Percy Plunkett writes his last letter of the Summer from Edgartown on Aug. 11: "After a week in New York I went to close a deal with Arthur C. Alston, with whom I have signed to play the comedy part of Amos Pollick in Shadows on the Hearth. I returned to old Edgartown and found my whaling friend, Bernard A. Reinold, very busy polishing up an old whaling gun. Reinold has collected enough whaling curios to start a museum. He has bought up all the old scrap iron on the island. He is known as 'the actor feller that went whaling.' Met Will S. Harkins. He is looking fine. He was dressed in a natty sailor suit and is the picture of health. He is stopping with friends on the island of Chappaquiddick, and is evidently trying to avoid meeting Reinold. Harkins says he has heard all about Reinold's whaling experience, and he knows if Reinold buttonholes him that he will have to hear it all over again. I pity the actors on Broadway when Reinold gets back. They have a lot to listen to. Reinold says he is going to cook me a sailor's dinner before I go back to New York. I understand there is a dish called 'lob scouse.' I don't know what it is, but I am going to side step it. I will return to New York on Sunday and am bringing a lot of swords with me; swords taken from swordfish; fish captured by myself and crew during the last two Summers. Charles Young's description of a fishing cruise at Mt. Clemens is really nothing. We use all that kind of fish for bait in this part of the country. But it was a good catch just the same, for Mt. Clemens."

Charles W. Young writes from the Clementine, Mount Clemens, Mich., under date of Aug. 12: "This the record breaker in the history of our bath city. S. R. O. at every hotel and boarding house and many are compelled to board in Detroit and come up here for their baths. The late professional arrivals include Joe Carroll, of Fisher and Carroll, who closed with Lew Fields last Saturday in Chicago and came direct here for his vacation. Mrs. Carroll arrived from New York last evening in very poor health after an operation, and will remain here to take baths for about six weeks. Willie, the Great Zimmerman, is playing at the Temple, Detroit, this week, and comes up every morning for his bath. Willie imitates all the famous old leaders and declares that none of the famous old water cures can imitate us. Max Hurtig, manager of the National Theatre, Rochester, N. Y., is spending the most enjoyable vacation of his life here. Charles Carlos, of the Ringling Brothers' Circus, came here in very bad condition July 28, and rejoined the show last Sunday in perfect health and free from all rheumatic pains. Allen Elmore, of Davis-Livingston Stock company, is here boiling out old aches and pains. William H. McGown, the oldest MIRROR correspondent and man of 52 autograph albums, from Urbana, Ohio, spent his fifty-third birthday here with me. He had a photo taken in front of the Clementine of himself, Murry Woods and your humble servant. He also had a photo taken of himself in the bath which is a work of art. Pepatina left last week feeling much improved, but requested me to state that she has cancelled all of her vaudeville time until Oct. 25. Ada Rivera, the leading lady and vocalist known as the "Yankee Girl in Dixie," was up last week on a visit to many friends. She gave a splendid afternoon musicale in the parlors of the Sherman House, and her rendition of old-time songs was excellent. There is quite a bit of mail at the Sherman for Ed. Lateil, so he is expected on every train. Beatrice Leonard, last season with A Royal Slave company, has a number of weeks booked in vaudeville and dons her grease paint with Charley Myers Aug. 14 at Springfield, Ohio. A Country Kid company begun their practice to-day with few people, so they are all pretty well up in their verses. I had a letter from Andy McKay asking if I could send him a strong specialty to join his European Circus next week, salary $10 and cakes. I should have referred him to Colonel Brown or William Norris, the agents, but instead I simply answered: 'Not guilty.' I see by your London letter that the Vaudeville Club of London has started a fund to erect a tombstone to mark the grave of the late Tom O'Brien, of O'Brien and Reading. Now, as Tom was an American and one of the best fellows in the world, why not some good American like Tony Pastor, Weber and Fields, the Rogers Brothers, Ward and Vokes, George Fuller Golden, Ezra Kendall, Dick Knowles, George Primrose, Lew Dockstader or the "White Rats" start a fund in this country and show the Old World that *we* never forget an American. When the fund is started you can count on me for $5. Oh, Americans, think of an unmarked grave in London and do your duty."

Dollie Bardell is entertaining Mrs. E. H. Southwick and Samuel C. Miller and wife (Marie Harcourt) at her cottage on Bay View Heights, overlooking Port Jefferson Bay, Long Island. Bert Yelvington, with his parents and sisters, is at their cottage nearby, and the Summer is passing delightfully with clambakes, fishing, bathing, yachting, and reminiscences of the road.

Mrs. G. B. McAuliffe, a prominent member of the Professional Woman's League and other clubs, is entertaining a number of members of the profession and other friends at her Summer home in Sag Harbor.

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BOOKS AND MAGAZINES.

In the *Cosmopolitan* for September is a characteristically clever article on the "Little Worries of European Theatregoing," by Alan Dale.

The *Wanamy* for August has an interesting illustrated description of Coney Island as "The Biggest Playground in the World," by Lindsay Denison, and another article on Maude Adams, by Acton Davies.

AT THE THEATRES

Star—Fighting Fate.

Melodrama in four acts, by Edward Locke. Produced Aug. 14.

Harry Langdon ..... Augus Gustaun
Francis Clark ..... William A. Pulley
Pincus Meyer ..... Th. Aiken
Henry, Italian ..... John K. Mackay
Reddie Rooney ..... Dan Healy
Mickey Dugan ..... Harry Smith
Chief of Police ..... George Dear
Francis Du Boise ..... Walter Cooke
Detective Smith ..... Louis Wolf
Officer Grouch ..... H. Speers
Bill Brady ..... Th. H. Cullen
Detective Williams ..... William Oviatt
Stable Boy ..... H. Stout
Freddie Smith ..... Basil Buck
George Edson ..... William Cronin
Sentry ..... Joseph Kellogg
Policeman ..... Walter Hardy
Waiter ..... Frank Leonard
Policeman ..... Edward Schram
Waiter ..... M. Kelly
Aggie Cline ..... Irene Mearn
Rose Dornton ..... Antoinette Smart
Mrs. Stewart ..... Florence Bell
Old Rebecca ..... Agnes Jewell
Mrs. Cronin ..... Mary Fleming
Larry Stewart } ..... Anne Blancke
Grace Stewart }

If Anne Blancke, the star in Fighting Fate, felt any doubt about her popularity in Harlem, she was quickly disabused of it when she appeared before the enthusiastic audience that greeted her at the Star Theatre yesterday (Monday) afternoon. The play is another of those thrillers that is saturated with the atmosphere of the race track, and is full of racy scenes and idioms.

The author evidently has an intimate knowledge of the types associated with that life, and the story is well handled. Her effort to get possession of a fortune left by John Stewart to his children, Larry and Grace Stewart, prompts Harry Langdon to put Larry out of the way and marry Grace. Both children have been away from home and know nothing of their father's death. When Langdon finds them he discovers that Larry Stewart is employed as a jockey at Sheepshead Bay and Grace is living near the track. Langdon arranges with Larry to ride a horse he had entered in the race, and the inducement is such that Larry consents. Langdon had loosened the horse's bridle and intended to send the animal wildly over the course to dash into the fence and kill the jockey. This proved a failure, for the clever rider did race to victory, sustaining only a slight injury when he fell from the horse at the finish. Langdon is accused and is knocked to the ground by Francis Clark, Grace Stewart's lover. But Larry has a longer fight with fate, for the conspiracy against him seems endless. However, when the final curtain falls Larry comes in for his own and the Fate seemed all the while to be only trying his courage.

Anne Blancke, in the duel role of Larry and Grace Stewart, displayed intelligence, and for a time deceived many in the audience. She was able to change her voice and in a measure her aspect to fit the parts she played. Augus Gustaun as Harry Langdon, a scheming lover, gave the role realistic touches. Walter Cooke was a good janitor and John K. Mackay as an accomplice was villainous enough to excite the gallery. The rest of the players fitted their opportunities and the piece was well staged.

Academy—'Way Down East.

Newly decorated and renovated the Academy of Music opened last Thursday night, Aug. 10, with 'Way Down East. After seven years the play has lost nothing of its popularity. The audience welcomed the piece and the players with enthusiasm.

There are very few changes in the cast since last season, but the company is new and the production has been considerbly enlarged. Phœbe Davis is again seen in the role of Anna, and Robert A. Fisher has the part of Squire Bartlett. Other members of the cast are Mary Davenport, Kate Beneteau, Ulric B. Collins, Frank Currier, John E. Brennan, W. T. Elwanger, Ella Hugh Wood, Charles C. Blanchard, James T. Galloway, Frank Symonds, Adam Warmouth, John H. Miles, Estelle Ward, Jeanne Millard, Cora Calkins, Emma Wolcott, Joseph Keefe, John Smith, J. H. Stout, Laura Bennett. The engagement is for nine weeks.

At Other Playhouses.

KNICKERBOCKER.—Frank Daniels in Sergeant Brue opened the season at the Knickerbocker Theatre last night. The cast is the same as when the house closed, and includes Blanche Ring, Sallie Fisher, Clara Belle Jerome, Constance Eastman, Elphie Snowden, Della Connor, Ida Gabrielle, Leslie Mayo, Sallie Daly, Greta Burdick, Milly Cook, Alfred Hickman, Walter Percival, Gilbert Clayton, Nace Bonville, James Reany, George Lestocq, Charles Drew, and others. Sergeant Brue will continue at the Knickerbocker for three weeks, to be followed Labor Day with Lulu Glaser in Miss Dolly Dollars.

EMPIRE.—On Sept. 4 this house will open with John Drew in De Lancy, Augustus Thomas' new comedy.

FOURTEENTH STREET.—This house will open on Aug. 21, with Billy B. Van in a new version of The Office Boy.

WEST END.—Texas will be the opening attraction on Aug. 19.

THIRD AVENUE.—The Gambler is the bill at the Third Avenue Theatre this week.

THALIA.—Lost in a Big City, which played at the New Star last week, is this week's attraction at the Thalia Theatre.

AMERICAN.—Howard Hall in The Millionaire Detective was the opening attraction at the American Theatre last night. The house, under the new management of William T. Keogh, has been extensively altered and repaired since last Spring. The play has been strengthened and the many exciting incidents given more prominence. Mr. Hall in the triple role of a Wall Street broker, a titled Englishman, and the mysterious detective gave a satisfying performance and was well supported.

MAJESTIC.—The rural play, York State Folks, is the opening offering at this house next Saturday night.

GRAND OPERA HOUSE.—Pixley and Luders' musical fantasy, Woodland, will open the season at this house Saturday night.

METROPOLIS.—The season at this house will open Saturday night with Hal Reid's new play, A Runaway Boy, with Joseph Santley, the young star, in the title-role.

MURRAY HILL.—Charles Bonser in a new musical play, Papa's Boy, will be the opening attraction at this theatre next Saturday night.

MUSIC NOTES.

Seventeen members of the Pittsburgh Orchestra, now in Europe, owing to some trouble, will not return. This is causing the Orchestra directors great annoyance, but their places will be filled by the best talent to be obtained by Emil Paur, who is now on the other side.

The National Conservatory of Music, Mrs. Thurber, president, has been completely transformed, a new concert hall, new class rooms and study rooms added.

The Institute of Applied Music recently closed a successful Summer session. A number of musical teas were given that were most enjoyable.

NOTES OF OPENINGS.

The Euclid Garden Theatre at Cleveland will open Aug. 14 with a stock company composed of Charles Mackay, George Sealey, Marshall Farnum, Charles Herman, Thomas Weadock, Alfred Smith, Percy Haswell, Louise Rival, Ruth Francis, Louise Lewis and others. Mr. Mackay and Miss Haswell will be featured, and the opening bill will be Because She Loved Him So.

The Earl and the Girl opens at the New Lyric, Philadelphia, on Sept. 4, and will be seen at the Casino Sept. 18.

Wright Lorimer began rehearsals of The Shepherd King at Parsons' Theatre, Hartford, last Monday. Mr. Lorimer opens his season at this house on Aug. 31 and at the Colonial Theatre, Boston, on the following Monday.

The Convict's Daughter company (Western) opened its season at Muskegon, Mich., Aug. 6.

Arizona opens in Asbury Park, N. J., Aug. 14 and goes to the Pacific Coast.

Her Wedding Day opens at Middletown, N. Y., Aug. 22.

She Dared Do Right opens at Middletown, N. Y., Aug. 31.

Russell Brothers, Edward Stine, manager, begins in Rochester, N. Y., Aug. 31.

THE STOCK COMPANIES.

The Lyceum Theatre, Brooklyn, will open its regular season Aug. 26 with The Fatal Wedding. This is the fourteenth season for this theatre as a stock house.

The Via stock company will open the season Aug. 28 at Charlestown, W. Va., with only the larger cities in Ohio, West Virginia and Pennsylvania to follow. D. A. Heilman will be in charge of the advance.

Ibsen's A Doll's House, is announced to be given by the Proctor Fifth Avenue Stock company very soon. Florence Rockwell has been specially engaged to play Nora. This will be Miss Rockwell's first appearance with this company.

The Vernon Stock company closes its Summer engagement at Pinafore Park, St. Thomas, Saturday evening, Aug. 26, and opens its regular season Aug. 28 at Olean, N. Y., playing the Reis circuit. Mr. Vernon has added three new plays to his repertoire, another car of scenery and properties, and has secured Captain George Stacey, one of the best and most popular theatrical men in Canada, as his general manager.

ENGAGEMENTS.

Harry Keenan, for The Shepherd King.

William Cullington, for Home Folks.

Lillian Dix, for the Grand Opera House Stock in New Orleans.

Harry Owens, for stage carpenter with Arizona.

Ben Horning, as stage director for the Academy of Music in Milwaukee.

Wilson Melrose, by David Belasco for the star revival of The Heart of Maryland.

Theodore Dudley, for the Bennett and Moulton Repertoire company.

OBITUARY.

Nicholas D. Roberts, one of the best known of the older generation of managers, died on August 8, at the Elks' Home, Bedford City, Va., of apoplexy. Mr. Roberts had been connected with the profession for over forty years. He joined the forces of Tony Pastor in 1871 as an agent, and at various times for several seasons after that was in Mr. Pastor's employ. In 1872, he conceived the idea of putting out a minstrel company on a large scale. He organized the United States Minstrels, and planned the biggest troupe of its kind that had ever toured the country. Owing to a lack of funds, he was unable to carry out his plans, and he sold his interests to J. H. Haverly, who carried out Roberts' ideas, and in the course of a few years realized an immense fortune. Later on he organized a Humpty Dumpty company, with which he traveled for several seasons most successfully. He was accustomed to play this company during the Winter months and in the Spring would rejoin Mr. Pastor, with whom he was on the friendliest terms. He established a circus in Brooklyn which had some success, and also dabbled in the bill-posting business in San Francisco and New York. His most notable achievement was the promoting of the Walnut Street Theatre enterprise in Cincinnati, of which he was the first manager. His last engagement was as advance agent for a company playing When We Were Twenty-One. About eighteen months ago he was attacked with paralysis, and after making a vain fight against the disease took the advice of friends and went to the Elks' Home, where he was tenderly cared for until his death. He is survived by a widow and two sons, Robert, who is in the music business and Eugene, who is attached to the box-office at Pastor's Theatre. The interment took place on the Elks' plot in the Cemetery of the Evergreens.

Mamie Holden, a well-known Seattle actress, died Aug. 6 after an illness that extended over a long period. Mamie Holden, who in private life was Mrs. Allen Hampton, wife of a leading member of the Charles A. Taylor company, was a daughter of Mr. and Mrs. Taylor Holden, of Seattle, and was perhaps as well known as any actress who claimed Seattle as her home. She was twenty-five years old. Mamie Holden made her first appearance at the Third Avenue Theatre, Seattle, then Cordray's, when a child in the early 90's. She played soubrette roles at the Grand Opera House in San Francisco for more than a year, and was for two years the soubrette of the R. A. French company, under the management of Russell and Drew. She was last seen in Seattle in 1904 as Barbara Hare in East Lynne at the Third Avenue Theatre. Last season she was the leading soubrette with The Little Swede company, under her husband's management, but because of ill health she was compelled to relinquish her engagement and last January was brought home by her husband in a dying condition. Mrs. Hampton leaves a daughter by a former marriage.

Olpha B. Ferree, known professionally as Owen Ferree, died at Cincinnati, O., on Aug. 3. Mr. Ferree was born at Rock Springs, Ky., on January 29, 1854. His father was a Methodist minister. He began his theatrical career in 1875 as an actor, becoming at that time a member of John Ellsler's stock company at Pittsburgh. He afterward became identified with theatrical management, acting as manager or representative of a number of attractions, notably J. W. Powers' Ivy Leaf, Madame Rhea, Charles H. Yale, Sidney R. Ellis and other theatrical producers. Until his ailment, which was pronounced incurable, incapacitated him Mr. Ferree had charge of the Philadelphia office of Charles H. Yale, finally going to the home of his sister at Cincinnati, where he remained until his death. He was a man of sterling qualities and of a disposition that made him many friends both in and out of his profession. He leaves a widow and child.

Joseph Lynde, a former well-known baritone, died of tuberculosis on Tuesday, Aug. 8, at St. Luke's Hospital, New York city, and was buried by the Actors' Fund in their plot at Evergreen. He was formerly a leading baritone with Clara Louise Kellogg and came from England to join the National Opera company. His last appearance in New York was as leading baritone with the Steindorff and Ehrt Opera company at the American Theatre in the Summer of 1897.

George R. Sprague died at his home in Piedmont, Rockland County, N. Y., August 14. He was the son-in-law of William Redmund, formerly of Daly's, having married a daughter of Mr. Redmund's wife, who was Mrs. Thomas Barry, and lived at their home in Piedmont. In 1899-1900 Mr. Sprague was a member of the Mlle Fifi company; 1900-1-2-3, of the Poor Relation company; 1903-4-5, of The Girl from Kay's company; 1905, of Ralph Stuart's company.

J. N. Vinegun, known professionally as Joseph Dixon, died at the hospital in Pottsville, Pa., on Aug. 3, of injuries received in June during an acrobatic act at one of the Summer parks near Pottsville. His home was in Charleston, S. C., and he was twenty-seven years old. He was buried in Pottsville by the local Aerie of Eagles.

Henry Graham Hilton, who married Sylvia Gerrish about twelve years ago, died Wednesday at his home in New York. He was forty-eight years old. His widow survives him.

W. S. Mullally, a minstrel band leader of the Birch, Wambald and Backus Minstrels, died, August 2, at Worcester, Mass., after a prolonged illness.

Dora Sands, widow of Dick Sands, the champion clog dancer, died in New York, in a hospital, August 5.

LETTER LIST.

WOMEN.

Adams, Mabelle, Pearl Andrews, Charlotte Allen.

Bayer, Lillian, Mrs. Jake Bernard, Eva Bennett, May Buckley, Grace Benham, Mrs. F. M. Bates, Marguerite Binford, Una Abel Brinker, Maude Beaumont, Julia Brink, Lisle Bloodgood, Lillian Berry.

Cardon, Mae, Mina Cleveland, Madeline Clark, Ada D. Currier, Mabel Carrier, Alice Crowley, Helen Chester, Meta Caldwell, Marea Christy, Gwendoline Coate, Mattie Crolius, Blanche Collon, Grace Clark, Rosa Cooke, Grace Cameron.

Desmond, Mona, Madeline Delmar, Grace Dare, Rose Dodge, Cora Daigneard, Leslie Deane, Gertrude Davis, Elsie De la Pax, Beatrice De Vere, Jeanette D'Arville, Sadie D'Orsell, May Duryea, Gertrude Devlin, Estelle Dupree, Inez Dean, Bertie Dale, Alice Duane, Lynn D'Arcy.

Elliott, Maude, Mme. Emma, Madeline Evans, Minnie Emmett, Lucy Escott, Sybil Ellison.

French, Marion, Emma L. Fredericks, Viola Fitzpatrick, Jeannette French, Eleanor Fierney, Pauline Fletcher, Mabel Florence, Eva Francis, Mrs. J. A. Fraser, Donna Foster, Winifred Florence, Grace Filkins, Mathieen Francis.

Gemmill, Katherine, Lillian Grant, Augusta Gardner, Genive Gibson, Marie Gower, Frances Gibson, Bonnie Goodale.

Hawkins, Gertie, Ella W. Harmon, Ethel Hoag, Caroline Hull, Helen Hale, Dorothy Hunting, Ada Hall, Tessie Haynes, Margaret Hatch, Charlotte Huntington, Florence Hartley, Billie Halton, Grace Huntington, Mrs. Jack A. Hoekstra.

Ireland, B. Helen, Alice E. Ives,

Jewitt, Sarah, Bessie Jackson, Edna M. Jeans, Florence Jerome.

Kennedy, Josephine, Alberta Keen, Belle Knapp, Adelaide Keim, Kitty Kelley, Mrs. Thos. Kelly.

Lewis, Rachel, Margaret M. Lewis, Olivia Lowe, Mary Logan, Gladys Le Roy, Gertie Le Claire, Dorothy Lewis, Alice Lonnon, Zadora P. Lewis, Mildred Lee, Lucy Lamberton, Violet T. Leo, Grace Leonard, Ruth Lattimore, Effie Lawrence,

Maxwell, Teresa, Meta I. Merzbach, Gertrude D. Magill, Louise Margaret, Mabel Montgomery, Jane Marbury, Olive Madison, Eleanor R. Morton, Vera Markiller, Louise Moore, Sue B. Mead, Aileen May, Dena May, Mrs. Frank Mandeville, Minnie Martrit, Nan Morrow, Leila McIntyre, Adele McNeill.

Nichols, Lula, Mrs. Thos. Nawn.

Owen, Minnie, Jane Oaker, Isabel O'Madigan, Katheryn Osterman, Elita P. Otis, Mirtel Ouner, Ida Owens.

Palmer, Lorie, Jeannette Palmer, Rita Purcell, Mae Phelps, Sophie Peterson, Marjorie Point, Jessie E. Pringle, Arline Potter, Jennie Purtell, Leslie Preston.

Quinn, Bertha.

Raymond, Lizzie B., Leona Rodroe, Madeleine L. Ryley, Katherine Rober, Jane Reed, Lillian Rhodes, Alice Raymond, Dorothy Rossmore, Mrs. W. V. Ranous, Mrs. J. Rodgers.

Sullivan, Nana, Nan Sickler, Mrs. Allan Shaw, Marie Stewart, May Santon, Lillian E. Swain, Marie Shotwell, Mrs. Eugene Stockdale, Alice G. Skinner, Queen Stuart, Anne Stuart, Lucile Simpson, Maude Swiggett, Norma Seymour, May Stockton, Beverly Sitgreaves, Lillian M. Sandberg.

Thorne, Beatrice, Dixie Twain, Charlotte Thompson, Catherine Tanner.

Vinton, Margaret, Marie Van Tassell.

Warren, Adelaide, Yvonne Ward, Mrs. Stephen Wright, Crystal D. Willette, Blanche Whitaker, Jeannie Winston, Lottie M. Wood, Edith C. Warren, Anna E. Wilson, Helen Ward, Alice Walker, Mrs. S. B. Wolf.

Young, Phillea,

Zimmer, Gertrude.

MEN.

Applegate, Roy, E. S. Alston, Geo. B. Alexander, Harry Adams, Howard Anderson, R. G. Arthur, F. A. Arnold.

Ball, Clarence, Gaston Bell, J. C. Beesy, J. A. Braidwood, Fred G. Berger, Harry M. Burnham, Adian Bellrue, J. C. Brown, Alf Becks, Jas. A. Brady, Dick Bosanko, Jas. A. Beall, Chas. H. Bowers, M. S. Barney, Harry Bolter, Alb. L. Baker, F. E. Baker, Whitney Bennington, All. Boland, Vorce H. Bond, O. H. Butler, Phil Bishop, Jack Brickert, Chas. O. Brown, Cass Burt, Paul Barnett, J. Bearhope, Willard Bowman, Stuart Barnes, Eugene Bryant.

Campbell, Chas. J., A. B. Corbet, Jno. Cope, Wm. T. Carleton, Ward Caulfield, Osborne Clemson, Forest H. Comming, Edw. H. Cahill, Howard A. Cook, Edward Crook, E. Castro, Jos. Conyers, Jas. Cooper, Pete Curley, W. Comstock, Jno. F. Cosgrove, P. S. Chinn, Bert Carber, Royal Cutter, W. S. Cleveland, Eugene S. Cowles, Harry M. Clark, Jas. Collins, Arthur E. Claire, Jack Chagnan, Wm. Crosby, Carberry and Stanton.

Donna, Francis, Victor E. De Kiraly, Jas. L. Daly, Byron Douglas, Frank Dudley, A. C. Davis, J. F. Durham, Thos. De Pen, Wilbert De Rouge, Dan'l Dore, Guy M. Dailey, T. N. Downs, Jno. A. Dewey, W. A. Donnelly, Chester De Vonde, Herbt. Denton.

Emerson, Gerald, Edmund Elton, Joe Epstein, Will S. Ely, Kirt Elsfeldt.

Finn, Irving, H. C. Ford, All. E. Fostell, Wilson Forbes, Jos. J. Farrell, Ferguson and Mack.

Garrick, Jack, Geo. F. Golden, Jno. Griffith, Harold Graham, Harry Glick, LeB. F. Gill, Wm. Gray, W. F. Graham, J. L. Gavin, Wm. A. Graham.

Hartey, Hugh, Herbt. Hancock, Joe Henderson, Chas. W. Harris, Cortland Hopkins, Capt. Sydney Hinman, Ernest F. Hawkins, Rich'd Hutchins, Howell Hansel, Brandon Hurst, Wm. Harris, Jack Hoeffler, Theo. Hamilton, H. K. Hexter, A. W. Handy, Walter Halback, Henry Horton, Frank Holland, Joe Harding, Percy Hart, C. L. Hagen.

Intropide, Fred.

Johnson, Ben., Frank Janes, Juca Wood and Clawson.

Kingsbury, Geo. A., Earl B. Kent, Jas. W. Kennedy, J. M. J. Kane, Harry C. King, Harry King, Fred'k Knight, Jos. F. Kelly, Jno. J. Kennedy, Karl Kemp.

Lederer, Jos L., Wm. V. Little, B. Lytell, Fred'k K. Logan, H. Loebel, Chas. Lloyd, Wilfred Lucas, Robt. E. Lennon, Alb. Livingston, Frank J. Lee, Jack Lyle, Alb. Lando, Frank H. Livingstone, Phil Leoy.

Maynard, Fred'k, Harry Montgomery, Geo. Mansfield, Luke Martin, Jeff Murphy, Wm. Maguire, Walter Mesinger, Alb. E. Morgan, Chas. H. Marvin, M. S. Moore, Edw. Miller, Ralph Menzing, De Witt C. Math, J. K. Murray, Edwin Mordant, Fred'k E. Mortimer, Ben. S. Mears, Frank Menzey, J. J. Malloey, Jno. B. Morris, Wm. L. Malley, Fred. Mace, Chas. D. Mackay, Murry MacConnell, J. D. McCabe, Noble McDonald, Jerold MacDonald, Arthur L. McCormick.

North, Wm., Jno. L. Newton, Hal Norcross, Claude Nelson, Geo. Neville.

O'Neil, Andrew.

Perry, F. G., Will F. Phillips, Herb. H. Power, Francis Powers, Chas. E. Parson, C. W. Park, Wm. Porter, Jr., La Fayette Parks.

Robinson, Andrew, Chas. R. Raymond, Harold Rehill, Dave Rich, Robt. Robson, E. E. Rose, Geo. Rollins, Geo. K. Rolands, Wm. Renand, Walter Rehan, Edw. B. Rodgers, Jack A. Reed, Austin F. Root, Frank Rushworth, Walter Roberts, C. W. Russell.

Seagrave, Chas., Chas. Swickard, Sam'l L. Studley, D. D. Sears, Fernard Sedoux, Wallace Shaw, Ernest Shipman, Lee Sterritt, Wm. G. Stewart, Dexter Smith, Fred Sidney, Chas. W. Streve, Al. Sheau, Chas. L. Stoddard, W. G. Snelling, Swallow and Markle.

Tull, Chas. H., Emanuel A. Turner, Jno. Taylor, Fred'k Trevallion, Ed C. Trautman, Harry A. Truax, Howard Trusdel.

Vosburg, Harold, Travers Vale.

Winters, Jack O., Wm. P. Wallis, Jno. B. Wood, Bert C. Wood, R. Warrin, Frank V. Wilson, Morgan D. Wilson, Harry S. White, Alvin Wyckoff, Eugene Weber, Guy West, Karl Way, Harrison J. Wolfe, Benj. Welch, G. A. Warner, Clarence Wiley, Clifton Whitman, Edwin C. Wagner, Arthur L. Wood.

Young, Jas., Jr., Francis Yale.

REGISTERED MATTER.

Clara Paulet, Miss M. B. Moulton, K. C. Statton, Martin Pache, C. Townsend Irwin, Frank E. Rowan, W. Rhodes, F. A. Demerest, D. H. Hunt.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Carson and Willard, Thomas Meegan and company, in a new sketch called On the Q. T., Charles and Edna Harris, Selbini and Grovini, Charles and Fannie Van, Tom Gillen, Inness and Ryan, Hennings, Lewis and Hennings, Arminta and Burke, McKeever and Sandry, Harrison and Malumby, Behrent and Dannebaum, Agnes Maher, vitagraph.

Keith's Union Square.

Elton Polo Troupe, Jane Courthope and company, Stinson and Merton, Herbert Brooks, assisted by Carrie Hill; Mirzi Von Wensel, John D. Gilbert, Dixon, Bowers and Dixon, Three Westons, Les La Roses, Mooney and Holbein, Mr. and Mrs Wiley Hamilton, Al Holt, Ray Cox, motion pictures.

Proctor's Fifth Avenue.

Edwin Arden returns for a short engagement in his own play, Zorah, supported by Gerald Griffin, H. Dudley Hawley, Geoffrey Stein, Grayce Scott and others. Vaudeville: Motion pictures.

Proctor's 125th Street.

The Butterflies, with a cast including Paul McAllister, Angela McCaul, James E. Wilson, Robert L. Hill, Sol Aiken, Wilton Taylor, Mathilde Deshon, Ethel Conroy and Emma Lathrop. Ollo: Motion pictures.

Proctor's Fifty-eighth Street.

A Woman's Sacrifice, by Lawrence Marston, with a cast including William P. Carleton, Adele Block, Agnes Scott, Charles Arthur, William Norton, Harold Hartsell, R. Cummings, Robert Rogers, Louise Mackintosh, George Howell and others. Ollo: Motion pictures.

Proctor's Twenty-third Street.

Nella Bergen (vaudeville debut), Rice and Prevost, Dan McAvoy and his Fifth Avenue Girls, Rossi's musical horse, Barney Fagan and Henrietta Byron, Pewitt, George W. Day, La Belle Theresita, Hawthorne and Burt, motion pictures.

Hammerstein's Paradise Gardens.

Goolman's dogs and cats, Carmencita, Abdul Kader and his three wives, Six Musical Cuttys, Ernest Hogan and his students, Stuart, the male Patti; Five Juggling Mowatts, Rice and Prevost, Peschkoff Troupe, Yamamoto Brothers, Pierce and Maisee.

LAST WEEK'S BILLS.

HAMMERSTEIN'S PARADISE GARDENS.—Another of Mr. Hammerstein's European sensations was put on last week, and caused quite a little flutter of excitement. It consisted of a turn done by one Abdul Kader and his three wives, who are reported to have come direct from Constantinople. Kader is billed as "Artist to His Majesty the Sultan of Turkey." Judging by the painting executed with great rapidity by Kader the Sultan is very easily pleased. Amusement must be scarce in Turkey if the Sultan has to be content with watching this sort of thing. Kader's act consists in making an oil painting of a large size in less than fifteen minutes. The act is on the order of that done by Von Prittiwitz Palm, and it would seem that Kader must have seen Palm, as the latter's trademark, the evergreen tree, is a prominent feature of Kader's picture. The three "wives" appeared in Turkish costume, with veils across the lower parts of their faces. While their "lord and master" was working away on his painting they were engaged on smaller canvases on either side of him drawing crude pictures. Von Prittiwitz Palm need have no fear that his laurels will be taken from him by the Sultan's artist; in fact, he should issue a challenge, with a dozen cans of paint as the prize, for the successful competitor in a lightning oil painting competition. Carmencita continued to win approval for her dances, and Ernest Hogan and his Students, with new songs; the Six Musical Cuttys, in their splendid act; Rice and Prevost, who are always funny; Will R. Rogers, the great lariat thrower; Three Yoscarrys, the Peschkoff Troupe, Hill and Silviany, Martini and Maxmillian, and Sailor and Barbaretto helped people to forget the heat. The Zancigs were a special feature and their remarkable feats of thought transmission caused the audience to stare in open-eyed wonder.

KEITH'S UNION SQUARE.—Robert Hilliard was expected to present his newest sketch, As a Man Sows, written by R. C. MacCulloch, but at the last moment, owing to the illness of a member of his company, he was obliged to substitute The Littlest Girl. In spite of many repetitions this sketch still goes well, and Mr. Hilliard's work as Van Bibber was thoroughly appreciated. He was assisted by Earl Ryder, Fred Maxwell and little Lizzie Coulter. Carson and Willard were immensely funny in their new act, Frizzled Finance. Le Clair and Hardt were seen for the first time here in their new act, which is somewhat similar to the Collins and Hardt turn. It is cleverly done, and there are many good comedy tricks introduced. George H. Wood, who justly claims to be "somewhat different," kept his hearers in roars with his flow of quaint and amusing language. He pours forth a perfect torrent of big words, deftly inserting humorous remarks where they will do the most good, and those who appreciate intelligent humor are delighted with him. The Zarrow Trio scored heavily in A Night on the Boardwalk, which includes some of the funniest falls and pantomime business in vaudeville. Charles Barry and Hulda Halvers, in a good comedy skit; the World's Comedy Four, clever singers and fun makers; the Wiora Trio of Hungarian singers and dancers; Montague's cockatoos, Al Burton, comedian; Georgia Galvin, soprano; Kit Karson, sharpshooter; Barnes and Stockwell, in The Millionaires; Chris Smith and the Two Johnstons, smart colored performers, and new kinetograph views rounded out the bill.

PASTOR'S.—Prevost and Prevost headed the list and their nonsense seemed to please the Pastor patrons as it has many times before. J. Bernard Dyllyn was an extra feature, and his breezy manner as well as an excellent repertoire of songs made an excellent impression. He was repeatedly encored and was forced to bow his thanks several times. Madge Fox turned the usual number of flip-flaps and sang some up-to-date songs. Her work was very trying under the severe weather conditions of last week. Dixon and Holmes won applause for their songs and clever impersonations. Sadie Clark, assisted by Sully Brown and company, was seen in a comedy sketch called Cindy's Troubles, that was well received. One of the big hits of the week was scored by Potter and Hartwell, the very clever head balancers. The feat of balancing on the tall hatrack brought down the house, as usual, and the pair were forced to respond to many encores. Other pleasing acts were done by Edna Luby, in character studies; Miles and Nitram, Pongo and Leo, Cogan and Bancroft, Osbourne and Wallace, Le Roy and Walby, Raimund and Good, and the vitagraph.

PROCTOR'S 125TH STREET.—Paul McAllister, who was the popular leading man of the stock company at this house for many months, returned last week and was given a welcome that showed that he had not been forgotten, in spite of his long absence. Mr. McAllister was well fitted with the role of Manuel in The Romance of a Poor Young Man, and played the part effectively. He was ably assisted by Sol Aiken as the Doctor, James E. Wilson as Bevannes, Emma Lathrop as Madame Larocque, Myrtle May as Marguerite and Mathilde Deshon as Madame Aubrey. Others in the cast were William Cullington, Julian Reed, Royal Byron, Robert L. Hill, Lenora Von Ottinger, Mabel Crawley and Mary Hungerford. The scenery and effects were good and the play was carefully presented under the stage direction of Barry O'Neil. The motion pictures were shown, as usual.

PROCTOR'S FIFTH AVENUE.—The Meddler, which was written for and produced by the late Stuart Robson, was revived here last week, with Mrs. Stuart Robson as stock star in her original part of Mrs. Porter, which she played in a charming way that quite won the emphatic approval of the Proctor patrons. Mrs. Robson has established herself thoroughly with them, and should she return at any time she will be sure of a warm welcome. Charles Abbe was at his best as Francis Ell, and extracted all the humor possible from this odd character. Harold Hartsell as Captain Olyphant, Paul Everton as Thomas Bancroft, J. H. Gilmour as Lawrence Chandler, Daisy Lovering as Mrs. Bancroft, Grayce Scott as Bessie Ell, H. D. Hawley as Mr. Shiriaw and Alice Butler as Mrs. Olyphant all gave Mrs. Robson excellent support. The motion pictures were unusually interesting.

PROCTOR'S FIFTY-EIGHTH STREET.—Lawrence Marston's play, An Innocent Sinner, was the attraction last week and drew fair houses considering the warm weather. The play tells an interesting story of life in the South and the development of the plot was watched with great attention. The work of the stock company was excellent. William P. Carleton, a new member of the forces at this house, made a distinct hit as Tom Bridges. Adelle Block as Hinda Bechman was well received. Robert Rogers and Wilton Taylor as a Judge and Colonel had some amusing scenes. Others who did efficient work were Robert Cummings as Doc Jacobs, George Howell as Rud Hawkins, Charles Arthur as James Padgett, Ralph J. Locke as Parson Jones, William Norton as John Bridges, Fanny McIntyre as Laughing Ann, Louise Mackintosh as Mrs. Smiley, Marion Berg as Dora Smiley, and Helen Ross as Pecky Baker. The play was carefully mounted, with good scenery and effects. The motion pictures proved very pleasing between the acts.

PROCTOR'S TWENTY-THIRD STREET.—Henri French, in his newest and most pleasing specialty, was the chief attraction and won unlimited applause for his splendid work. Bert Leslie, Robert L. Dailey and company made the laughing hit of the bill in Going Abroad. Gertrude Mansfield and Caryl Wilbur carried off their share of the honors in the sketch, 61 Prospect Street, which is full of good lines. The Zancigs caused the spectators to stare in amazement at their feats of mind reading. Flossie Crane, "The Girl from Coney Island," sent the deep tones of her voice reverberating through the theatre, and was warmly encored. Felix Barry and company were very amusing in The Boy Next Door. Mayme Remington and her Buster Brownies, the Three Ronay Sisters, the Three Nevarros and the motion pictures all did their share to make the afternoons and evenings pass pleasantly.

IMPOSTORS AT WORK.

It has been brought to the notice of Al. G. Field that bogus agents are profiting by his high standing in the South and Northwest by representing themselves as being in advance of the Al. G. Field Greater Minstrels and obtaining sums of money from Mr. Field's personal friends, house managers and others. This has happened at intervals during the past twenty years, but when one of these frauds was arrested and sentenced to jail in Pennsylvania two years ago it was believed that the practice had been stopped. However, a telegram from Seattle to the effect that a man going under the name of Peary was operating in Seattle and other cities in Washington was closely followed by another bearing the news that a person giving the name of Macey claimed to be an agent of the Al. G. Field Minstrels in Pensacola, Fla., and had obtained money from Mr. Field's friends. The agents of the Al. G. Field Greater Minstrels and of the Donnelly and Hatfield Minstrels, which are personally directed by Mr. Field, are equipped with proper credentials, which they will produce upon application. The men in advance of the Al. G. Field Minstrels are Walt. M. Leslie, general agent; Claude H. Long, advertising agent; Louis F. Burton, press representative, and with the Donnelly and Hatfield Minstrels Will J. Donnelly, general agent; Ted Galbraith, advertising agent, and George Atkinson, press representative. These are the only persons authorized to do business for the two companies in the name of Al. G. Field.

Photo Reitmeyer, Kalamazoo, Mich.

McCOY AND JACKSON.

THE MIRROR presents this week a picture of James E. McCoy and Bessie Jackson, as they appear in their neat and refined musical specialty. They have a number of odd instruments, two of which are shown in the picture. The one held by Mr. McCoy is the Gibson harp-guitar, and Miss Jackson's instrument is called the Artiste mandolin. They were made especially for this act, in Kalamazoo, Mich. Mr. McCoy and Miss Jackson are clever and versatile and invariably succeed in making a pleasing impression. At present they are the vaudeville feature with the Van Dyke and Ollie Eaton company, which is under the management of F. Mack, and are winning high praise everywhere, presenting their novel and artistic specialty between acts.

MAUDE S. RYAN.

Photo by Baker, Columbus, O.

Maude S. Ryan, whose picture appears above, is a member of the well-known and very popular vaudeville team, Inness and Ryan. Their sketch is bright and pleasing and they have won success before discriminating audiences with their clever turn. During the past season they have played many important engagements, and have just finished a tour of the Edward Shayne park circuit. This week they are at Tony Pastor's, this city, where they are sure to receive a hearty welcome.

posite Proctor's, which has had a varied career, and will open its doors very soon, with a scale of prices running from ten to thirty cents. Grauman is one of the pioneers of the ten-cent craze and it is said that he began with a capital of $1.75. He now controls a number of houses in California and one in Scranton, Pa. As soon as the New York house is launched he intends to include many other Eastern cities in his circuit. The Harlem house will be known as Grauman's, and two performances a day will be given.

HERRMANN IN PARIS.

Herrmann the Great writes THE MIRROR from Paris as follows: "Madame Herrmann and I arrived here after a delightful trip. Among our fellow passengers was H. Winifred De Witt, resident manager of Chase's, Washington. Paris is more lively and beautiful than ever, and the boulevards are crowded. The largest first-class theatres with the exception of the Grand Opera House are closed and will reopen the middle of August. All the Summer theatres on the Champs Elysées are playing to a capacity business. All are making a special feature of their "revues," which are very good, splendidly staged and elegantly costumed. All business (except theatres) was suspended here for three days on account of the *Fête Nationale* (anniversary of the fall of the Bastile). The city was beautifully illuminated, and for three nights thousands of people danced in the streets, there being more than 1,500 band stands erected for the occasion at different points. Crowds of visitors were brought in by the railroads from all parts of France. I am working very hard on my new illusions, including a mechanical novelty which will be a revelation among the many new tricks that I will present in my new act. It is an automatic trapezian named 'Antonio.' This little figure will do the most difficult acrobatic feats on the trapeze, just like a real acrobat. I have purchased all the copyrights of this trick for every country, and America will see it first of all. Besides this novelty I am having all my illusions made in Paris, with new scenery and settings. Madame Herrmann is having a number of handsome gowns made by a well-known costumer of Paris. Next season will be my last in vaudeville for some time, as the following season I shall take my own company on the road again for a tour of the world, after which I will open a theatre in Paris to be devoted to magic exclusively. We will sail for America on the *Touraine* Sept. 16, opening at Hammerstein's Oct. 23."

KEITH IN SYRACUSE.

B. F. Keith on Friday concluded negotiations whereby he secured control of the Grand Opera House in Syracuse, N. Y., and hereafter it will be conducted as a first-class vaudeville theatre. The same line of attractions for which the Keith Circuit is celebrated in the sixteen theatres it controls in the principal cities throughout the country will appear in Syracuse, which is now assured of first-class vaudeville. A local manager has not yet been assigned to the new theatre, but probably some experienced man from one of the other Keith houses will be appointed to the position in the near future. The Grand Opera House will be entirely redecorated and refurnished before opening its vaudeville season early in September. By the acquisition of a theatre in Syracuse Mr. Keith has added an important link to the Rochester, Buffalo, Cleveland, Detroit and Toronto division of his circuit. This enables the B. F. Keith Booking Agency to route continuously from any of the big seaport cities straight through to Chicago, and keep up a constant interchange between Eastern and Western vaudeville acts, as well as offer extended engagements to European performers direct from Mr. Keith's London office.

FIVE-CENT VAUDEVILLE.

Those who thought that the limit had been reached when the ten-cent vaudeville theatres began to flourish, will be shocked to learn that early in September a five-cent theatre will be established in New York City. The New York Family Circuit Amusement Company, which plans to extend its circuit throughout the country, has leased the Olympic Theatre at 130th Street and Third Avenue and will open it on September 2, with vaudeville, giving three performances a day. The house seats about 1,600, and 1,200 seats will be sold at five cents each, the remaining 400 being held at a dime. There will be strong competition in Harlem this season in the cheap amusement line, as it is also announced that D. J. Grauman of San Francisco, has leased the Orpheum, on 125th Street, op-

CIRCLE TO HAVE BURLESQUE.

The Circle Theatre, at Broadway and Sixtieth Street, has been sublet by Percy G. Williams to the Columbia Amusement Company for this season, and the various burlesque attractions controlled by the Columbia people will be presented, with a change of bill weekly and daily matinees at popular prices. Mr. Williams, after some very uphill work, and by putting in extraordinarily strong programmes, built up a splendid following for the Circle, which of course was transferred to the Colonial when that house was taken over by Mr. Williams last season. It remains to be seen whether the new order of things will be successful. The Paulist Fathers, whose church is one block west of the theatre, were bitterly opposed to the licensing of the house as a music hall a few years ago, and the original lessees were forced to abandon the idea of opening it. Mr. Williams, however, managed to secure the license and under his direction the house won an enviable reputation. The opening attraction under the new regime will be M. M. Thiese's Wine, Woman and Song.

VAUDEVILLE IN ALASKA.

The vaudeville craze has reached Nome, Alaska, and according to a MIRROR correspondent, the people in that far-off place have taken very kindly to the programmes offered at Golden Gate Hall. During the month of July, the bill included Edna Burmeister, Frank Bertrand, Ross and Hadley, Harry Rivers, C. C. Wheeler, Al Burmeister, Florence Russell, George Haigh, Professor Ellisson and the Everett Sisters. Short farces are generally used to supplement the vaudeville programmes.

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8 CONTINUOUS WEEKS——8 BEAUTIFUL NEW HOUSES

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LOCATED IN LITTLE ROCK, HOT SPRINGS, SAN ANTONIO, HOUSTON, WACO, FORT WORTH, DALLAS and SHREVEPORT.

Open On or About Oct. 16th

Six More New Theatres on this Circuit to Be Ready On or About January 1st, Making a Circuit of 14 Theatres Devoted Strictly to

REFINED VAUDEVILLE ENTERTAINMENT

1905-Now Booking Season-1906

ARTISTS wishing to play this circuit will please state lowest salary (on a basis of two performances daily) and give full details of act in first letter.

WANTED—14 MOVING PICTURE MACHINES.

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The Human Gatling Gun, Making 25 Bull's eyes in 9 Seconds.

DE LORIS

The man that shoots the buttons off the lady's garments, disrobing her, and who plays his own original piano with standard bullets, using a 40-shot rifle of his own invention.
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EDMUND DAY

"THE SHERIFF"

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THE INTERSTATE CIRCUIT.

[illegible] announcement is now made by the Interstate Amusement Company of St. Louis, operating the circuit called a Southern Circuit of [illegible] under the theatres, that the doors of [illegible] these houses will be open to the public in the respective cities on or about Oct. 15. These houses are located in Little Rock and Hot Springs, Ark., Shreveport, La., and in Dallas, Fort Worth, Waco, San Antonio and Houston, Texas. Four additional houses in Mobile, Montgomery and Birmingham, Ala., and in Atlanta, Ga., according to plans, will be completed by Dec. 1, and two in Chattanooga, Tenn., and Galveston, Texas, during the middle of December in time for the Christmas holidays. Each one of these new houses bears the name New Majestic, and considering that this is a chain of entirely new, modern, well equipped theatres, offering every comfort to the patron as well as the player folk, the Majestic title is eminently fitting. High-class vaudeville is to have its first introduction into this immense area, and the tremendous investment made in building these new theatres as vehicles for the presentation of this form of amusement bespeaks that vaudeville is to play a long engagement in the sunny South. The business and financial men of St. Louis who financed this undertaking were met with open arms by the commercial clubs and social organizations of the cities interested. For instance, the Board of Trade of Fort Worth and the Home Factory Club of the same city jointly have already sold out by subscription the opening night in that city for $5,000. The Commercial Club of Dallas is just winding up arrangements for a subscription sale at $5 and $10 a seat, which will net over $7,000. The first nights in all the houses will be gala events, the seats to be disposed of only by subscription, there being no box office sale.

The columns of the daily papers of the South have given much space to this important theatrical transaction. Between Dallas and Fort Worth there was considerable rivalry as to which was to have the most expensive theatre building. It happened that Kaiser and Mosier, of Chicago and Dallas, who have a reputation as theatrical architects, submitted the successful plans for the houses of both these cities. The houses will cost $60,000 each, and there is now a race on between the contractors of Dallas and the contractors of Fort Worth to see which house will be completed first. On Aug. 8 the Fort Worth house had gained two days by working double forces, and it is said in Dallas that they will work day and night there to catch up. The capacity of each of these houses will be 1,400, which is approximately the capacity of all of the houses. Modern stage equipment and commodious stage area will be features of each of the New Majestics. The houses will be open every afternoon and evening, and the prices of admission will range from 15 to 50 cents after the opening night. The personnel of the company includes H. F. McGarvie, an exploiter of big amusement deals, who is President, and R. F. Carruthers, a young man well known as a manager of several Western theatres, who bears the title of General Manager of the Interstate Circuit. There are other officials and directors in the company whose names stand high in Western finance, who are in the proposition because of the excellent opportunity afforded by it as an investment. It seems needless to add that this is not a "store show" proposition, and that the quality and standing of the vaudeville performers and their work will have the same vital relation to the booking of talent as in the now recognized high-class vaudeville houses. Some of the biggest lights in vaudeville will be given an opportunity this season of wintering in the balmy South, over the Interstate Circuit.

McCADDON'S CIRCUS IN TROUBLE.

A cable message received in New York on Saturday from Grenoble, France, contained the news that McCaddon's Circus was in serious trouble in that city, and that the 300 artists and employes had become public charges, pending the action of the courts regarding the disposal of the property of the circus for the payment of many claims. The news will be received with great regret by the friends of J. T. McCaddon, who is one of the most popular men in the circus business in this country. He is a brother-in-law of James A. Bailey, and had been associated with the Barnum and Bailey Circus for many years. He had always been anxious to have a company of his own, and after touring through Europe with the Barnum and Bailey Circus made up his mind that the European field offered just the opportunity he had been seeking. He secured good backing and organized the McCaddon Circus with great care. He secured Whiting Allen as his chief assistant, and the company embarked for Europe in March. The season opened at Lille, France, on April 22, and from that time on the organization was beset with bad weather and consequent poor business. A number of performers and the American band were dropped from time to time, and things kept going from bad to worse until the end came. Some of the people with the circus are The Potters, Nettie Carroll, The American Zouaves, Emma Donovan, Robert Stickney, Mr. and Mrs. Charles Tompkins, Hollman Brothers, Carl Mayo, Sally Stickney, Billy Wallace, Stirk Family and William Ducrow.

FRANCESCA REDDING TO MARRY.

The friends of Francesca Redding, the well-known comedienne, were agreeably surprised yesterday when they received invitations to attend her wedding to Charles Lee Calder. The event will take place on Friday evening, Aug. 25, at the home of Mr. and Mrs. Ernest Grigsby Brayton, 1948 McAllister Street, San Francisco. Miss Redding, in company with Hugh Stanton, was the first player to present a genuine legitimate sketch in vaudeville, and she and Mr. Stanton played A Happy Pair for several months, thus paving the way for others who had one-act plays to offer, but who were too timid to make the experiment. For several seasons past Miss Redding has headed her own company in vaudeville, and has been popular in all sections of the country.

FRANK J. HARDIMAN DIES SUDDENLY.

Frank J. Hardiman, who for the past sixteen years has been the treasurer of Pastor's Theatre in this city, died suddenly at his home in Jane Street on Friday last. For many months he had been in poor health, and several times during the past year had been obliged to remain at home for days at a time. He was at his post as usual on Friday afternoon, but looked so weak that Mr. Pastor sent him home in a cab. He grew steadily worse, and died at 8 o'clock in the evening. Hardiman was thirty-seven years of age, and was acquainted with practically every person connected with the vaudeville branch of the profession. His funeral, which took place from St. Bernard's Church in West Fourteenth Street yesterday morning, was largely attended.

BUTLER KILLED LOOPING GAP.

Thomas Butler, the cyclist, who was billed as Volo, and who has been "looping the gap" with the Barnum and Bailey Circus since the opening of the season, died at Missoula, Mont., on Thursday last. His death resulted from a fall at Helena on Wednesday during the performance. His wheel failed to clear the forty-foot gap and fell to the bottom of the apparatus. Butler struck on his head and sustained many internal injuries as well as a fractured skull. His wife is also with Barnum and Bailey doing the "dip of death."

AL. G. FIELD'S MINSTRELS START SEASON.

Al. G. Field's Greater Minstrels opened their twenty-first season at Marion, Ohio, on August 7. The theatre was packed to the doors, notwithstanding the fact that the weather was very warm. The programme progressed smoothly, closed without a hitch, and gave evidence of thorough rehearsal. In comedy, music (both solo and ensemble), scenic investiture, effects and coloring, it may be said that the Field entertainment surpasses the offerings of former seasons. The Dances of the Nations, a spectacular song and dance act, scored heavily. There are no vaudeville acts introduced in the olio, this feature being taken up with acts closely allied with minstrelsy.

WEBER'S SEASON TO BEGIN EARLY.

Joe Weber made a sudden change in his plans last week, and decided to begin his season at his Broadway Music Hall in Higgledy Piggledy and The College Widower on Saturday, Aug. 26, instead of on a later date out of town. The company will play at the home theatre for two weeks and will then visit a few of the principal cities, returning to New York with an entirely new offering. The members of the company are scattered all over America and Europe, but they are expected to respond promptly to telegrams and cable messages that were forwarded to them on Friday.

VAUDEVILLE IN BROOKLYN.

At the Manhattan Beach Theatre last week Anna Fitzhugh headed the bill. Others were Burke, La Rue and the Inkey Boys, Doherty Sisters, Violet Dale, Stanley and Brockman, Yamamoto Brothers, Blanche Sloan and James Walthour, and the Mignani Family. This week Colonial Septette, Grand Opera Trio, Phroso, Jack Norworth, Louise Dresser, Felix, Barry and Barry, Four Avolos, Sailor and Barbaretto, and Five Bellatzer Sisters.

At Brighton Beach Music Hall last week were James J. Corbett, John Mason and company, George C. Boniface and Bertha Waltzinger, Genaro and Bailey, Hoey and Lee, Royal Japanese Troupe, and Goolman's dogs and cats. This week Grace Cameron, Rose Stahl and company, Hill and Sylvany, Schenck Brothers, Mathews and Ashley, Martine and Maxmillian, Rochey's dogs and ponies, and Elmer Tenley.

At Henderson's last week the Grand Opera Trio and Italian Trio shared the honors. Others who scored were Lawrence Crane and company in a capital new act, Foster and Foster, Brazil and Brazil, Ollie Young and Brother, Mareena, Nevarro and Mareena, Danie Sisters, Karney's Myrophone, Three Mitchells, Juggling McBans, Bruce and Daigneau (who have vainly endeavored to copy the Meredith Sisters' act), Libby Blondell, and May Trado. This week Knisel's dogs and monkeys, Three Mitchells, Burns and Joyce, Dudley and Chealyn, Rapoli, Delberg Sisters, Foster and Foster, Griff Brothers, De Haven, Lynn and Spencer, Hughes and Hazleton, Ten Dixie Girls, Mareena, Nevarro and Mareena, the Simpsons, and Watson and Morrisey.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Hines and Remington made one of the hits of an unusually strong bill last week at Shea's, Buffalo, and received some excellent press notices.

Frank C. Bostock has secured a novelty in Paris in which several dogs loop the loop. It will be brought to New York in the near future.

Catherine Linyard, who has been seen in many successful comic operas, will soon make her appearance in vaudeville.

Arthur Stone, a blind half-breed Indian boy, seventeen years of age, made his vaudeville debut at Wistaria Grove on Sunday evening last in a musical act.

The shrewd business-manager of the company that supplies Westchester County with gas and electric light did a neat stroke of business on Thursday last, when he took all of the editors and public officials, as well as a number of prominent citizens of the county, for a sail on the Sound. He took care to engage a number of well-known vaudeville artists, who entertained the guests with songs and stories and helped to make the occasion memorable. A clambake and souvenirs in the shape of gold watch fobs were other features of the occasion. Hereafter, in case the gas does not burn satisfactorily, those who enjoyed the outing can remember the jokes told by the vaudevillians and be happy.

Harry Thompson, the only original Mayor of the Bowery, scored one of the hits of his career at Proctor's, Newark, N. J., week of July 31, and was a special feature of the Sunday concert at Proctor's Fifty-eighth Street on Aug. 6. Last week he was at the Park, Bayonne, and has a splendid list of dates booked for next season.

Mayme Remington and her Buster Brownies made a great hit at Manhattan Beach during a recent engagement. Miss Remington has a new act in preparation that she will present later in the Fall.

Frank Gardiner writes from England that he is highly pleased with his success over there with Lottie Vincent in Winning a Queen. He says that the people in the smaller cities seem to like the old slapstick and bladder school of comedy very much, and that a little "ginger" is always sure to go a long way toward winning applause.

Cora Minkel had the conductor of a Broadway car arrested on Thursday last because he swore at her when she offered a $5 bill in payment of her fare. The conductor was fined $5 and was jailed when he failed to pay the fine.

Bonnie Gaylord, "The Girl from Posey County," will not be with Butler Jacobs and Lowry's Merry Maidens, as reported, but will remain in vaudeville this season.

Oscar Hammerstein announces that he will pay a reward of $100 for the best original advertising scheme to be used in connection with the forthcoming engagement of Ephraim Thompson's elephants, which will be seen at the Victoria Theatre on Sept. 4.

An effort is being made to get together an unusual contest at Manhattan Beach. It is purposed to hold a meeting of the different bands connected with the various orphan asylums and to judge them by the same methods that are used in other band contests. Professors Shannon and Slafer, of the Twenty-third Regiment and Marine bands, are to be invited to act as judges. The contest will take place in Pain's Amphitheatre.

Mr. and Mrs. Alfred Kelcy have engaged J. H. Cullikotte to play the light comedy role in their new farce, The Pipe of the Gods, and opened at the Olympic, Chicago, Aug. 14.

Waller and Magill's Comedians were the attraction at Central Park, Allentown, Pa., week of Aug. 7. The co. included Bevan and Desmond, the Be Anos, Steinert and Thomas, William E. Whittle, Barton, and Waller and Magill.

The police band of the city of New York will play at Luna Park on Thursday of this week by special arrangement.

Joe Keaton writes that he and his family had the time of their lives during their engagement at the Farm, Toledo, last week. In the bill were Reno and Richards, who have a burlesque baseball game in their act, and as they were the closing number the entire co. volunteered to help as supers. "Buster" was the umpire, and he and the others, including Smirl and Kessner, Newell and Niblo, John Birch, the Albora Trio, and the Adams Duo, introduced so many funny stunts that the act on several evenings ran forty minutes.

J. H. McCarron, stage-manager of Keith's Boston Theatre, was presented with a beautiful meerschaum pipe by the South Boston Yacht Club on Aug. 9. The members were tendered a banquet by Mr. and Mrs. McCarron. Mrs. McCarron is known professionally as Mabel Carmontelle, of the Carmontelle Sisters. Marie Pavey, niece of Mrs. McCarron, and her sister, Hattie Carmontelle, were present. The affair took place at the Summer home of the McCarrons in Winthrop, Mass.

A Boston terrier belonging to F. F. Proctor wandered away from his comfortable home in Thirty-fourth Street on Saturday last and a general alarm was sent out to the police of the city to be on the lookout for him.

Alice Davenport has just finished writing a sketch called Friendship's Martyr for Maude Harrison, which she will produce soon. Miss Davenport has also written another new playlet for herself, entitled Hydrophobia, which she will do in vaudeville.

The Sisters Meredith sailed from London for South Africa on Aug. 5 to fill a long engagement. When they return in December they will begin a tour of the Continent that will last until next Summer, when they expect to come back to America with a big new act. The Merediths enjoy the distinction of being the highest salaried sister act that has ever been sent to South Africa.

A new dramatic sketch called A Wall Street Battle, written and produced by Edward E. Rose, was given a trial performance at the matinee on Thursday afternoon last at Keith's Union Square. The piece is a miniature drama of Wall Street life and contains several strong situations. It was well liked by the audience and the curtain was raised several times after the climax. The cast included Lydia Knott, Mate Jalenko, David Newing, and Frank Angus.

Rice and Prevost, who for the past few seasons have been most successful in entertaining the audiences at Hammerstein's Paradise Gardens, have already been engaged by Mr. Hammerstein for next Summer. It is seldom that a booking is made so far ahead in this country, but Mr. Hammerstein wanted to be sure of their services and he signed the contracts last week.

One night last week the electric mains leading to Fort George became disabled and the resort was left in total darkness for an hour. Patrons of the Ferris Wheel, Old Mill, and other attractions were badly frightened and only the prompt action of the police prevented a panic. This should be a warning to managers of places where "spooky" attractions are featured, and precautions should be taken for the instant relief of pleasure-seekers when anything goes wrong with the lights.

Countess Magri (Mrs. Tom Thumb) has taken a fancy to learning the piano and practices several hours every day.

Julian Eltinge made such a favorable impression at the Aerial Gardens last week that the management featured his name in the Sunday advertisements in the same type as that used for the name of Fay Templeton.

There will be a big week of vaudeville at the Whiting Opera House, Syracuse, commencing Aug. 21, under the auspices of Troop D. Ethel Tilson will appear in an operetta called Priscilla of Plymouth, and efforts are being made to secure the services of Edna May.

George Koch, sixty years old, a German vaudeville comedian, who has made his living on the streets by playing the cornet with one side of his mouth and singing with the other, was sent to Blackwell's Island last week for six months, partly at his own request. Before being taken away he entertained the Judge with several selections.

George Ade has written a sketch for Fred Lennox that will be produced by the latter in vaudeville. It is entitled On His Uppers, and is said to contain some samples of the slang for which Mr. Ade is famous. The piece is controlled by Mason Peters, who will see that it is properly placed before the public.

Newell and Niblo, the musical team, have signed contracts with Sydney Hyman, through their agents, Pitrot and Girard, for a tour of South Africa next season, opening in Johannesburg Aug. 27. Pitrot and Girard are also arranging time for them in England.

The Nassau Theatre in Brooklyn (formerly Watson's) will open on Aug. 21, under the management of F. Fleck, with the Dreamland Burlesquers.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Frank and Ida—Stanton Park, Steubenville, O., 14-19.
Adams and White—Standard, Davenport, Ia., 7-19.
Adella, La—Electric Park, Detroit, 13-19.
Adgie and Her Lions—Schmer Park, Montreal, Can., 14-19.
Adler, Flo—Forest Park, Kansas City, Mo., 13-19. Fontaine Ferry Park, Louisville, Ky., 20-26.
Ahearn, Charles and Jae—Park, Pittsfield, Mass., 14-19.
Ahern and Baxter—Orph., Seattle, Wash., 14-19.
Alarcon's Mexican Trio—Unique, Sheboygan, Mich., 14-19.
Albion, Louis—Colisæum, Cleveland, 14-19.
Albions, The—Lakeside Park, Dayton, O., 13-19. Lagoon, Ludlow, Ky., 20-26.
Alburtus and Millar—Empire, Manchester, Eng., 14-19.
Allen, Amy—Forest Casino, Rocky Point, R. I., 14-19.
Allen and Dalton—Casino, Ontario Beach, N. Y., 7-19.
Allen's Monkey—Haymarket, Chgo., 14-19.
Allison, Mr. and Mrs.—Orph., Denver, 21-26.
Amann and Hartley—Haymarket, Chgo., 13-19. Columbia, St. Louis, 14-19.
Anderson, Ella—Atlantic Gardens, N. Y., 14-19.
Araminta and Burke—Pastor's, N. Y., 14-19.
Ardelle, Jeanne—Farm, Toledo, O., 13-19.
Arn, Edna—Forest Casino, Rocky Point, R. I., 14-19.
ASHTON, MARGARET—Cambridge and Granville, London, Eng., 14-19. Collins and London 21-26, Metropolitan 28-Sept. 2.
Auger and Hanley—Austin and Stone's, Boston, 14-19.
Austin—Oakwood Park, Pittsburgh, 14-19.
Austins, Tossing—Pavilion, Glasgow, Scot., 14-19. Hippodrome, Birmingham, Eng., 28-Sept. 2.
Avolos, Musical—Casino, Manhattan Beach, N. Y., 14-19.
Banks, Charley—Lagoon, Ludlow, Ky., 14-19.
Baker and Lynn—Rock Springs Park, East Liverpool, O., 14-19.
Barker and Barker—Globe, St. Louis, 14-19.
Barneys, Three—Bijou, Marinette, Wis., 14-19.
Barth and Craig—Olympic, Chgo., 14-19.
Barrett Brothers—Keith's, Phila., 14-19.
Bateman, Tom—Salsbury Beach, Mass., 14-19.
Bedini and Arthur—Wintergarten, Berlin, Germany, Aug. 19-Sept. 30.
Behrend and Donnebaum—Pastor's, N. Y., 14-19.
Bellatzer Sisters—Casino, Manhattan Beach, N. Y., 14-19.
Benner, Emilie—Forest Casino, Rocky Point, R. I., 14-19.
Bergen, Nella—Proctor's 23d St., 14-19.
Bertram, Helen—Shea's, Toronto, 14-19.
Bevan, Desmond—Gorman's Circuit, 7-19.
Bimm, Bomm, Brrr—Olympic, Chgo., 14-19.
Bingham, J. W.—Minneapolis, Minn., 14-19.
Birch, John—Chase's, Washington, 14-19, Woolworth's, Lancaster, Pa., 21-26.
Blair, Edith—Shea's, Buffalo, 21-26.
Bobe, Celina—Orph., Los Angeles, 14-26.
Bordeverry, Col. Castro—Orph., San Francisco, 6-19, Orph., Los Angeles, 21-Sept. 2.
Bosanko and Radcliffe—Forest Casino, Rocky Point, R. I., 14-19.
Bowen and Linn—Valley, Syracuse, N. Y., 14-19.
Bowery Newsboys' Quartette—Circle, N. Y., 21-26.
Boyd and McNamara—Austin and Stone's, Boston, 14-19.
Brandon, Richard—Olympic, Chgo., 14-19.
Bright Brothers—Empire Tour, July 24-Aug. 25.
Bristol's Ponies—Paragon Park, Nantasket Beach, Mass., 14-19.
Brooks, Herbert—Keith's, N. Y., 14-19.
Brown, Patty—Olympic, Chgo., 14-19.
Brown, Tom—Woolworth's, Lancaster, Pa., 21-26.
Bunth and Rudd—Point of Pines, Revere, Mass., 14-19.
Burdette, Madeline—Tumbling Run Park, Pottstown, Pa., 14-19.
Burenyne, Harry—Oakwood Park, Pittsburgh, 14-19.
Burke and Le Rue—Morrison's, Rockaway Beach, N. Y., 14-19.
Burke's Dogs—Electric Park, Albany, N. Y., 14-19.
Burkes, Three Juggling—Doyle's, Atlantic City, N. J., 14-19.
Burns and Joyce—Henderson's, Coney Island, N. Y., 14-19.
Burns, Harry—Wichita, 14-19.
Burroughs, Charles and Minnie—Park, Bayonne, N. J., 14-19.
Burt, Lillian—Electric Park, Newark, N. J., 14-19.
Burtinos, Three—Electric Park, Detroit, 14-19.
Burton and Burton—Park, Broad Ripple, Ind., 14-19.
Burton's Dogs—Olympic, Chgo., 14-19.
Busch Family—Star, Seattle, Wash., 14-19.
Byron and Blanch—Broadway, 'Frisco, 14-19.
Cameron, Grace—M. H., Brighton Beach, N. Y., 14-19.
Campbell, Dillon and Campbell—Manion's, St. Louis, 13-19, Park, Terre Haute, Ind., 20-26.
Carlin and Otto—Shea's, Toronto, 14-19, Park, Fort Wayne, Ind., 20-26.
Carmencita—Hammerstein's, N. Y., July 26-31.
Carmontelle, La—Celeron Park, Jamestown, N. Y., 14-19.
Carrolla, Three—Wistaria Grove, N. Y., 14-19.
Carson and Willard—Pastor's, N. Y., 14-19.
Carter, Billy—Park, Bayonne, N. J., 14-19.
Carter, Mr. and Mrs. Carl—Empire, Freeport, Ill., 14-19.
Casady, Mabel—Forest Park Highlands, St. Louis, 14-19.
Cassady, Eddie—Steel Pier, Atlantic City, N. J., 14-Sept. 23.
Castellane—Electric Park, Newark, N. J., 14-19.
Chadwick Trio—Southern Park, Pittsburgh, 14-19.
Chameroys, The—Ross Park, Binghamton, N. Y., 14-19.
Charmion—Gayety, Pittsburgh, 14-19.
Christopher, Chris—Crystal, Anderson, Ind., 14-19.
Clarke, Lucy—Stoll Tour, Eng., July 31-31.
Clark and Florette—Gorman's Circuit, July 30-Sept. 1.
Clayton, Jenkins and Jasper—Casino, Toledo, O., 14-19.
Clermontos, Frank and Ida—Park, New Britain, Conn., 14-19.
Colby Family—Chase's, Wash., 14-19, Shea's, Buffalo, 21-26.
Cole and Johnson—Palace, London, Eng., July 17—indefinite.
Collins and Hart—Folies Marigny, Paris, France, 14-31.
Colonial Septette—Casino, Manhattan Beach, N. Y., 14-19, Hammerstein's, N. Y., 21-26.
Cook and Hall—Hampton Beach, Mass., 14-19.
Cooper and Robinson—Casino, Paris, France, 14-31.
Corbley and Burke—Electric Park, Albany, N. Y., 14-19.
Courthorpe, Jane—Keith's, N. Y., 14-19.
Cousins and Humphreys—Keith's, Phila., 14-19.
Cox, Ray—Keith's, N. Y., 14-19.
Crawford and Gaston—Olympic, Chgo., 14-19.
Crawford, Dillon and Campbell—Manion's Park, St. Louis, 14-19.
CRESSY, WILL M., AND BLANCHE DAYNE—Lake Sunapee, N. H., 19-Sept. 2.
Cromwell Brothers—Haymarket, Chgo., 14-19.
Crouch and Richards—Electric Park, Albany, N. Y., 14-19.
Cuttys, Six—Hammerstein's, N. Y., July 31-0.
DAY, EDMUND—Orph., San Francisco, 6-19, Orph., Los Angeles, 21-Sept. 2.
Dagwell, Arctic—Temple, Detroit, 14-19, Olympic, Chgo., 21-26.
Dahl, Kamille—Palace, Glasgow, Scot., 14-19, Hippodrome, Birmingham, Eng., 28-Sept. 2.
Dale, Violet—Orph., San Francisco, 20-Sept. 2.
Daly, Lizzie—Norumbega Park, Auburndale, Mass., 14-19.
Dantorth, Pearl—Steel Pier, Old Orchard, Me., 13-19.
Daniels, Walter—Steeplechase Pier, Atlantic City, N. J., July 17-Aug. 27.
Dawson and Whitfield—Highland Park, Westboro, Mass., 14-19.
DAY, GEORGE W.—Proctor's 23d St., 14-19, Morrison's, Rockaway Beach, 21-26.
De Faye, Musical—Oakland, Cal., 14-19.
De Haven, Lynn and Spencer—Henderson's, Coney Island, N. Y., 14-19.
De Hollis, Valora—Winona, Minn., 7-19.
De Lacys, The—Crystal Park, Leavenworth, Kan., 14-19.
De Lora, Mlle.—Valley, Syracuse, N. Y., 14-19.
De Monde and Dinsmore—Electric, Waterloo, Ia., 14-19.
De Rose, Pete—Palace, Syracuse, July 24-19.
De Serris, Henrietta—Orph., Denver, 20-Sept. 2.
De Vean Twins—Park, Bayonne, N. J., 14-19.
Deveaux and Deveaux—Olentangy Park, Columbus, 14-19.
De Van Twins, Park: Bayonne, N. J., 14-19.
De Vihlo, Great—Park, Frederick, Md., 7-19.
Delbery Sisters—Henderson's, Coney Island, N. Y., 14-19.
Delmas, George—Oak Summit Park, Evansville, Ind., 14-19.
Delmar and Dexter—Lemar, Ia., July 31-19.
Delmo—Casino Park, Kalamazoo, Mich., 14-19.
Delmore and Wilson—Empire, Swansea, Wales, 14-19. Empire, Newport, Eng., 21-25, Empire, Nottingham, 28-Sept. 2.
Dermody—Lashaway Park, East Brookfield, Mass., 14-19.
Desmob and Miller—Olentangy Park, Columbus, 14-19.
Diamond and May—Bijou, Marquette, Mich., 14-19.
Dide—Valley, Syracuse, N. Y., 14-19.
Diavolo—Olentangy Park, Columbus, 14-19.
Diston, Madeleine—Young's Pier, Ocean City, N. J., 14-19.
Dixie Girls, Ten—Henderson's, Coney Island, N. Y., 14-19.
Dixon and Holmes—Casino, Toledo, O., 14-19.
Dixon, Bowers and Dixon—Keith's, N. Y., 14-19.
Dockray, Will—Talaqueqa Park, Attleboro, Mass., 14-19.
Dollar Troupe—Sohmer Park, Montreal, Can., 14-19.
Donald, Della—Valley, Syracuse, N. Y., 14-19.
Don, Peter—Casino Park, Mansfield, O., 7-19.
Dorgeval, Theresa—Chase's, Wash., 14-19, Electric Park, Balto., 20-26.
Dorsch and Russell—Shea's, Buffalo, 14-19.
Downey, Leslie T.—Novelty, Stockton, Cal.—Indefinite.
Doyle and Emerson—Lake Brady, Kent, O., 14-19. Hamilton Park, Mansfield, 21-26.
Drawee—Tivoli, London, Eng., July 31-Sept. 30.
Dresser, Louise—Chase's, Wash., 21-26.
Drew, Dorothy—Barrasford Tour, Eng., July 31-31.
Dudley and Chealyn—Henderson's, Coney Island, N. Y., 14-19.
Dumonds, Les—Collseum, London, Eng., July 31-Sept. 30.
Dumont, Daisy—Keith's, Boston, 14-19.
Dupree, George and Libbie—Haymarket, Chgo., 14-19.
Earl and Bartlett—Wildwood Park, Putnam, Conn., 14-19.
Eau and Wilson—Hopkins', Louisville, 14-19.
Early and Late—Forest Park, Highlands, 14-19.
Eckel and Warner—Luna Park, Johnstown, Pa., 14-19.
Eddrions, The—Luna Park, Pittsburgh, 14-19.
Eldridge, Press—Empire, London, Eng., July 18-Aug. 19.
Elinore Sisters—Proctor's, Newark, N. J., 14-19.
Ellis-Nowlan Trio—Keith's, Phila., 14-19, Chase's, Wash., 21-26.
Ellsworth and Burt—Norumbega Park, Auburndale, Mass., 14-19.
Elton, Pete and Allie—Casino, Ontario Beach, N. Y., 7-19.
Eltinge, Julian—Aerial Gardens, N. Y., 14-19.
Elton Polo Troupe—Keith's, N. Y., 14-19.
Elton, Sam—Palais d'Ete, Brussels, Belg., 1-31.
Emerson's of Music, Four—Lake Nipmuc, Milford, Mass., 14-19.
Engstrom, Misses—Riverside Park, Montreal, 13-19.
Esher Sisters—Lake Side Casino, Akron, O., 14-19.
Everhart—Lyceum, London, June 1-Sept. 30.
Fabio—Godfrey's, Grand Rapids, Mich., 14-19.
Fadettes, The—Keith's, Boston, 14-19.
Fagan and Byron—Proctor's 23d St., 14-19.
Fairchilds, The—Electric, Waterloo, Ia., July 31-19.
Fantas, Two—Park, San Antonio, Tex., 13-17.
Farnum, Bud—Brady's Lake, Kent, O., 14-19.
Farrell, Charles—Summit Park, Utica, N. Y., 14-19.
Faust Trio—Riverside Park, Montreal, Can., 14-19.
Felix, Barry and Barry—Casino, Manhattan Beach, N. Y., 14-19.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 22-Sept. 30.
Fernandez-May Trio—Oakwood Park, Pittsburgh, 14-19.
Ferry—Guvernator's, Atlantic City, N. J., 14-19.
Fields and Hanson—Grand, Reno, Nev., 14-19.
Figman and Manola—Olympic, Chgo., 14-19.
First, Barney—Orph., Springfield, O., 14-19.
FISHER, MR. AND MRS. PERKINS D.—Columbia, St. Louis, 21-26.
Fisher and Johnson—Grand, Bellingham, Wash., 14-19.
Fisher, Susie—Olympic, Chgo., 14-19.
Florence Sisters—Aumont, Moscow, Russia, June 26-Sept. 1.
Flynns, The—Forest Casino, Rocky Point, R. I., 14-19.
Ford and Wilson—Empire, Johannesburg, S. A., July 31-Sept. 30.
Ford and Wilson—Empire, Johannesburg, S. A., June 26-Nov. 1.
Foster and Country—Riverview Park, Chgo., 5-Sept. 3.
Foster and Foster—Henderson's, Coney Island, N. Y., 7-19.
Fox and Hughes—Riverside Park, Boise, Ida., May 30-Oct. 14.
Francesca, Two—Grand, Tacoma, Wash., 14-19.
Francis, Emma—Temple, Detroit, 14-19.
Frank and Bob—Casino, Toledo, O., 14-19.
Frederick—Southern Park, Pittsburgh, 14-19.
Fredo and Dare—Ingersoll Park, Des Moines, Ia., 14-19.
Galletti's Monkeys—Keith's, Phila., 14-19.
Galvin, Georgia—Keith's, Boston, 14-19.
Gardner and Maddern—Haymarket, Chgo., 14-19, Dominion, Winnipeg, Can., 21-Sept. 9.
Gardner and Stoddard—Haymarket, Chgo., 14-20.
Gardner and Vincent—Leeds, Eng., 14-19, Bristol, 21-26, Glasgow, Scot., 28-Sept. 2.
Gardner Children, Three—Duluth, Minn., 14-19, Winnipeg, Can., 21-26.
Gardner, Jack—Casino, Toledo, O., 14-19.
Gardner, Jessie C.—Doyle's, Atlantic City 7-19.
Gates and Nelson—Keith's, Boston, 14-19.
Gavin, Platt and Peaches—Electric Park, Albany, N. Y., 14-19.
Geiger, John—Temple, Detroit, 14-19.
Genaro and Bailey—Shea's, Buffalo, 14-19.
Genero and Theol—Empire, Holloway, Eng., 14-19, Empire, New Cross, 21-26, Empire, Stratford, 28-Sept. 2.
George, Edwin—Portsmouth, N. H., 14-19.
Gilbert, John D.—Keith's, N. Y., 14-19.
Gillen, Tom—Pastor's, N. Y., 14-19.
Girl in Red Domino—Wistaria Grove, N. Y.—Indefinite.
Gleasons and Houlihan—Electric Park, Albany, 14-19.
Glenroy, Haynes and Montgomery—Myer's Lake Park, Canton, O., 14-19.
Glenroy, James Richmond—Freebody Park, Newport, R. I., 14-19, Howard, Boston, 21-26.
Globe of Death—Forest Park, Highlands, St. Louis, 14-19.
Godfrey and Henderson—Temple, Detroit, 14-20.
Goforth and Doyle—Orph. Park, Webb City, Mo., 14-19.
Goolman's Dogs and Cats—Hammerstein's, N. Y., 14-19.
Grand Opera Trio—Casino, Manhattan Beach, N. Y., 14-19.
Granada and Fedora—Broad Ripple Park, Indianapolis, 14-19.
Grance, Margaret—People's, Leavenworth, Kan., 17-19, Crystal, Sedalia, Mo., 20-26.
Green and Werner—Chase's, Wash., 21-26.
Griff Brothers—Henderson's, Coney Island, N. Y., 14-19.
Greer and O'Neil—Chase's, Wash., 14-16.
Haight and Dean—Olentangy Park, Columbus, 14-19.
Halbeck and Parquette—Bijou, Calumet, Mich., 14-19.
Hall and Colburne—Campbell's Island, Moline, Ill., 14-19.
Hamilton, Mr. and Mrs. Wiley—Keith's, N. Y., 14-19.
Hamlins, The—Unique, Minneapolis, 14-19.
Harrington, Dan J.—Sabbatia Lake, Taunton, Mass., 14-19.
Harris, Charles and Edna—Pastor's, N. Y., 14-19.
Harrison and Malumby—Pastor's, N. Y., 14-19.
Hart, Sadie—Electric Park, Kansas City, 14-19.
Hastings and Burns—Fontaine Ferry Park, Louisville, 14-19.
Hathaway and Walton—Point of Pines, Revere, Mass., 14-19.
Hawthorne and Burt—Proctor's 23d St., 14-19.
Hefron, Tom—Crystal, Kokomo, Ind., 14-19.
HELENA, EDITH—Concert Tour of Switzerland, July 17-Aug. 31.
Ringler Sisters—Proctor's 23d St., 21-26.
Hennessy, James A.—Superior, Wis., 14-19.
Hennings, Lewis and Hennings—Pastor's, N. Y., 14-19.
Henry, Eugene—Elite, Davenport, Ia., 14-19.
Henson and James—Riverside Park, Bangor, Me., 14-19.

Hennen, Hunter and Hennen—Riverside Park, Montreal, Can., 14-19.
Hill and Sylviany—M. H., Brighton Beach, N. Y., 14-19.
Hill and Whitaker—Pavilion, London, Eng., July 12—indefinite.
Hilliard, Robert—Keith's, Phila., 14-19.
Hines and Remington—Morrison's, Rockaway Beach, N. Y., 14-19.
Hoch and Elton—Orph., San Francisco, 20-Sept. 2.
Hoffman and Lombard—Utahna, Ogden, U., 14-19.
Hogan, Ernest—Hammerstein's, N. Y., June 19-Aug 19.
Holt, Alf—Keith's, N. Y., 14-19.
Horsky and Bergen—Keith's, Boston, 14-19.
Howard Brothers—Orph., 'Frisco, 14-26.
Howard and Bland—Shea's, Buffalo, 14-19.
Howard and North—Shea's, Buffalo, 14-19.
Howlon, Charles—Unique, Minneapolis, 14-19.
[illegible] and Hazleton—Henderson's, Coney Island, N. Y., 14-19.
Huston and Dallas—Electric Park, San Antonio, Tex., 14-19.
Hyde and Heath—Crystal, St. Joseph, Mo., 7-19.
Novelty, Topeka, Kan., 20-Sept. 2.
Hylands, Three—Lyric Park, Joplin, Mo., 14-19.
Innes and Ryan—Pastor's, N. Y., 14-19.
Jackson and Douglas—Mercer's Park, Trenton, N. J., 14-19.
Jarvis and Tudor—Haymarket, Chgo., 14-19.
Jennings and Jewell—Ben's, Escanaba, Mich., 14-19.
Jennings and Renfrew—Austin and Stone's, Boston, 14-19.
Jerome, Elmer—Park, Westfield, Mass., 14-19.
Johnson, Ben—Temple, Detroit, 14-19.
JOHNSTONES, MUSICAL—Riverside Park, Montreal, 7-19.
Jolson, Palmer and Jolson—Olympic, Chgo., 14-19.
Jones, Grace—Olentangy Park, Columbus, 14-19.
Jones and Sutton—Lakemont Park, Altoona, Pa., 14-19.
Kader, Abdul, and His Three Wives—Hammerstein's, N. Y., Aug. 7—indefinite.
Kalmo, Charles and Ada—Family, Paterson, N. J., 14-19.
Kates Brothers—Robinson Park, Fort Wayne, Ind., 14-19.
Kaufman, Reba—Alhambra, London, Eng., July 31-31.
Keatons, Three—Temple, Detroit, 14-19, Shea's, Buffalo, 21-26.
Keeler and Watson—Electric Park, Newark, N. J., 14-19.
Kelcy, Mr. and Mrs. Alfred—Olympic, Chgo., 14-19.
Kellys, Three—People's Park, Sun Prairie, Wis., 14-19.
Kenna, Charles—Point of Pines, Revere, Mass., 14-19.
Kennedy and Rooney—Keith's, Boston, 14-19, Freebody Park, Newport, R. I., 21-26.
Kenney and Clark—Empire, North Adams, Mass., 14-19.
Keno, Walsh and Melrose—Farm, Toledo, O., 14-19, Myer's Lake Casino, Canton, 21-26.
Kenton, Dorothy—Kursal, Lucerne, Switzerland, July 10-Sept. 30.
Kiefe, Ruby—Park, Bayonne, N. J., 14-19.
Kingsley and Lewis—Casino, Atlanta, Ga., 14-19, Casino, Birmingham, Ala., 21-26.
King, Grace, and Chrysanthemum Girls—Riverside Park, Montreal, Can., 14-19.
Klein, Ott Brothers and Nicholson—Circus Carre, Amsterdam, Holland, 20-Sept. 16.
Klein Sisters—Hammerstein's, N. Y., 21-26.
Kohler and Marion—A. and S., Boston, 14-19.
Kokin, Mignonette—Keith's, Phila., 14-19.
Koppes, The—Midway Park, Middletown, N. Y., 14-19.
Kriesel's Dogs and Monkeys—Henderson's, Coney Island, N. Y., 14-19.
Kurtis, W. J.—Haymarket, Chgo., 14-19.
La Croix, Allen—Park, Bayonne, N. J., 14-19.
La Croix, Paul—Guvernator's, Atlantic City, N. J., 14-19.
La Drew and La Zone—Park, Allentown, Pa., 14-19.
Lafayette, The Great—Electric Park, Balto., 14-19.
La Gette—Mannion's, St. Louis, 14-19.
Lahoia, Harry and Carrie—Wonderland, Danville, Ill., 14-19.
Lamont's Cockatoos—Chutes, 'Frisco, 14-19.
Lancaster, Freda—Hollywood Park, Balto., July 31-31.
Lancaster, Tom—Lakewood Park, Waterbury, Conn., 14-19; Rye Beach, Rye, N. Y., 21-26.
Landis, Cora—Casino, Toledo, O., 14-19.
La Page, Great—Luna Park, Coney Island, N. Y., 14-21.
La Porte and Hadley—A. and S., Boston, 14-19.
La Rosa, Leo—Keith's, N. Y., 14-19.
La Tell Brothers—Park, Easton, Pa., 14-19.
Lattina, Mlle.—Forest Park, Kansas City, 14-19.
La Tour, Irene—Central Park, Allentown, Pa., 14-19, Island Park, Easton, 21-26.
Lavender and Tomsen—Mannion's, St. Louis, 14-19.
La Valla, The—Newcastle-on-Tyne, Eng., 14-19, Hippodrome, Glasgow, Scot., 21-26, Hippodrome, Liverpool, Eng., 28-Sept.
Levine and Leonard—Palace, London, Eng., 7-Sept. 30.
Levine and Waltone—Robinson's, Ft. Wayne, Ind., 13-19, O. H., Petosky, Mich., 21-28.
La Vine-Cinaron Trio—Shea's, Buffalo, 14-19.
Lawrence, Al.—Valley, Syracuse, N. Y., 14-19.
Le Clair and Hardt—Keith's, Boston, 14-19.
Le Clair, Harry—Fairyland, Paterson, N. J., 7-19.
Le Dent, Frank—Bijou, Lansing, 14-20.
Le Domino, Rouge—Wistaria Grove, N. Y., July 31-19.
Leftana, The—Dreamland, Rochester, N. Y., 14-19.
Leigh Brothers—Empire, Gloucester, N. J., 14-19.
Le Maire and Le Maire—Tumbling Dam Park, Bridgetown, N. J., 14-19.
Leamon, Bert—Park, New Haven, Conn., 14-19.
Leona and Leota—Shield's Pavilion, Huntington, Ind., 14-19.
Leonard, Grace—One-Mile Creek Park, Erie, Pa., 13-19.
Leonard and Bernard—Olympic, Chgo., 14-19.
Le Roy, Marie—Pavilion Beach, Keyport, N. J., July 31-19.
Le Roy and LaVanion—Shea's, Toronto, 14-19.
Leslie and Dailey—Chase's, Wash., 21-26.
Leslie, George W.—Girton, Eureka, Cal., 14-19.
Lewis, Al.—Whalom Park Theatre, Fitchburg, Mass., 7-19.
Lewis, Georgie Charters—Olympic, Chgo., 14-19.
Lewis and Chapin—Oakwood Park, Pittsburgh, 14-19.
Lindsay's Dogs and Monkeys—Fair, Animosa, Ia., 14-19.
Litchfield, Mr. and Mrs. Nell—Lagoon, Ludlow, Ky., 13-19, Idlewild Park, Newark, O., 20-26.
Littlefield, C. W.—Norumbega Park, Auburndale, Mass., 14-19.
Lockwood, Mr. and Mrs. George—Brookside Park, Athol, Mass., 14-19, Mayflower Grove, South Hanson, 21-26.
London Brothers, Four—Wistaria Grove, N. Y., 14-19.
Lorret, H. M.—Empire, Glens Falls, N. Y., 14-19.
Lucy and Lucier—Ramona Park, Grand Rapids, Mich., 14-19.
Lulu, Mlle.—Electric Park, Newark, N. J., 14-19.
Lund, Babe—Fontaine Ferry Park, Louisville, 14-19.
Lyric Trio—Keith's, Phila., 14-19.
McAvoy, Dan, and Fifth Avenue Girls—Proctor's 23d St., 14-19.
McBans, Juggling—Chase's, Wash., 14-19.
McBride, Margaret—Haymarket, Chgo., 1419.
McCarthy, Myles—Temple, Detroit, 21-26.
McCarvers, The—Bijou, Green Bay, Wis., 14-19.
McCue and Cahill—Park, Fort Wayne, Ind., 14-19.
McCune and Grant—Dreamland, Decatur, Ill., 14-19.
McGrath Brothers—Farm, Toledo, O., 13-19.
McIntosh, Alfred—Lynchburg, Va., 14-19.
McKeever and Sandry—Pastor's, N. Y., 14-19.
McKinnon and Reed—Boom's Park, Columbus, S. C., 14-19.
McNamee—Bijou, Green Bay, Wis., 14-19.
McPhee and Hill—Paragon Park, Nantasket Beach, Mass., 14-19.
MACARTE SISTERS—Empire, South Shields, Eng., 14-19, Empire, Edinburgh, Scot., 21-26, Empire, Glasgow, 28-Sept. 2.
Macy and Hall—C. O. H., Chgo., 27-Sept. 2.
Madcaps, Three—Fairyland, Patterson, N. J., 14-19.
Ma Dell and Corbley—Bass Point, Nahant, Mass., 14-19.
Mahr, Agnes—Pastor's, N. Y., 14-19.
Mallory Brothers, Brooks and Halliday—Celeron Park, Jamestown, N. Y., 14-19.
Malvin and Wilde—Electric Park, Newark, N. J., 14-19.
Mann and Haines—Fischer's, Los Angeles, 7-19.
Manning, Sadie—Forest Casino, Rocky Point, R. I., 14-19.
Manning Trio—People's, Leavenworth, Kan., 14-19.
Mansfield and Wilbur—Proctor's, Newark, N. J., 14-19.
Mantell's Marionettes—Unique, Santa Cruz, Cal., 14-19.
Marco Twins—Woolworth's, Lancaster, Pa., 14-19.
Mardo Brothers—Olentangy Park, Columbus, 14-19.
Mareena, Nevaro and Mareena—Henderson's, Coney Island, N. Y., 7-19.
Marley, Charles J.—Broadway, San Bernardino, Cal., July 31-19.
Marlow, Ed S.—Lagoon, Ludlow, Ky., 14-19.
Marr and Evans—Paragon Park, Nantasket Beach, Mass., 14-19.
Marshall the Mystic—Syndicate Halls, London, Eng., July 17-Aug. 26.
Martin Brothers—Wistaria Grove, N. Y., 14-19.
Martine Brothers—Sequin Tour, South America, June 15-Oct. 15.
Martini and Maxmillian—M. H., Brighton Beach, N. Y., 14-19.
Masse, Ed and Nettie—Spring Lake Park, Trenton, N. J., 14-19.
Mathews and Ashley—M. H., Brighton Beach, N. Y., 14-19.
Mathieus, Juggling—Hopkins', Louisville, 14-19.
Maxsmith Duo—Norumbega Park, Auburndale, Mass., 14-19.
May and Albaugh—Shea's, Buffalo, 14-19, Shea's, Toronto, 21-26.
May and Miles—Novelty, Denver, 14-19.
Maye, Daisy—Casino, Rye Beach, 14-19, Savin Rock, New Haven, Conn., 21-26.
Mazziotta—Lagoon, Ludlow, Ky., 14-19.
Meegan, Thomas—Pastor's, N. Y., 14-19.
Meers, The—Hippodrome, Eng., 14-19, Pavilion, Newcastle, 21-26, Tivoli, Leeds, 28-Sept. 2.
Meier and Mora—Palace, Leicester, Eng., 14-19, Empire, Artwick, 21-26, Hippodrome, Blackpool, Eng., 28-Sept. 2.
Melrose and Elmer—A. and S., Boston, 14-19.
Melville and Amelie—Star, Seattle, Wash., 13-19, Star, Victoria, Can., 20-26.
Melville and Young—Palace, Boston, 14-19.
MEREDITH SISTERS—Empire Palace, Johannesburg, S. A., Sept. 4-Oct. 15.
Merritt and Raymond—Coney Island, Wheeling, W. Va.
Merritt and Rosella—Grand Valley Park, Brantford, Can., 14-19.
Merry Makers, Three—Haymarket, Chgo., 14-19.
Millard Brothers—Four Mile Creek, Erie, Pa., 14-19.
Miller, Henry—Proctor's, Newark, N. J., 14-19.
Millman Trio—Orph., 'Frisco, 20-27.
Mills and Beecher—Dreamland, Rochester, N. Y., 14-19.
Mimic Three—Olympic, Chgo., 14-19.
Mitchell and Cain—Park, Saratoga, N. Y., 14-19.
Mitchell and Marron—Southern Park, Pittsburgh, 14-19.
Mitchells, Three—Henderson's, Coney Island, N. Y., 7-19.
Mooney and Holbein—Keith's, N. Y., 14-19.
Moore and Littlefield—Keith's, Boston, 14-19.
Moore, Tom—Farm, Toledo, O., 13-19.
Morris and Parker—Oxford Lake Park, Anniston, Ala., 14-19.
Mosher, Houghton and Mosher—Wistaria Grove, N. Y., 14-19.
MOTORGIRL, LA—Britania Pier, Great Yarmouth, Eng., 29-31, Maline, Hanover, Germany, Sept. 1-30.
Mowatta, Five—Hammerstein's, N. Y., 14-19.
Mullin and Corelli—Lakeside Park, Akron, O., 14-19.
Murphy and Andrew—Keith's, Boston, 14-19.
Navassar Troupe—Wistaria Grove, N. Y., 14-19.
Nawn, Tom—Farm, Toledo, O., 13-19.
Nellos, The—Coliseum, Cleveland, O., 14-19.
Nevarros, Three—Proctor's, Newark, N. J., 14-19.
Newell and Niblo—Coliseum, Cleveland, 14-19.
NIBLO, FRED—Morrison's, Rockaway Beach, N. Y., 14-19.
Night in Venice—Woolworth's, Lancaster, Pa., 14-19.
Nobles, Milton and Dolly—Ingersoll Park, Des Moines, Ia., 21-26.
Norton and Russell—Atlantic Gardens, N. Y., 14-19.
Norworth, Jack—Casino, Manhattan Beach, N. Y., 14-19, Chase's, Wash., 21-26.
Nye, Ned—Coliseum, Cleveland, O., 14-19.
O'Brien, Kitty—Doling Park, Springfield, Mo., 14-19.
O'Day, Ida—Chester Park, Cincinnati, 14-19.
Orland, Lee—Orph., Springfield, O., 14-19.
Owen, Baby—Southern Park, Pittsburgh, 14-19.
Palmer and Robinson—Broadway, 'Frisco, 14-19.
Parker's Dogs—Valley, Syracuse, N. Y., 14-19.
Pelletier, Dora—Proctor's, Newark, N. J., 14-19.
Pelot, Fred and Annie—Steeplechase Pier, Atlantic City, N. J., 14-26.
Personi, Carville—Myers' Lake, Canton, O., 13-19, Spring Grove, Park, Springfield, 20-26.
Peskoff Troupe—Hammerstein's, N. Y., 7-19.
Pewitt—Proctor's 23d St., 14-19.
Phroso—Casino, Manhattan Beach, N. Y., 14-19.
Pierce and Maxie—Hammerstein's, N. Y., 14-19.
Pierson, Jack—Orph., Springfield, O., 14-19.
Potter and Hartwell—Copenhagen, Denmark, Sept. 1-30.
Powers Brothers—Park, Youngstown, O., 14-19.
Powers and Theobald—Utahna, Ogden, U., 14-19.
Prampins, The—Fairview Park, South Bridge, Mass., 14-19.
Price, Harry M.—Young's Pier, Ocean City, N. J., 14-19.
Radford and Valentine—Tivoli, London, Eng., 7-Sept. 16.
Rado and Bertman—Electric Park, Newark, N. J., 14-19.
Rae and Benedetto—Keith's, Boston, 14-19.
Raimund and Good—Atlantic Garden, N. Y., 14-19.
Ramsey Sisters—Spring Grove Park, South Bend, Ind., 14-19.
Rapoli—Henderson's, Coney Island, N. Y., 14-19.
Ratellus, The—Forest Casino, Rocky Point, R. I., 14-19.
Rathbuns, Flying—Chester Park, Cincinnati, 14-19.
Rawls and Von Kaufman—Haymarket, Chgo., 14-19.
Rawiston, Zelma—Chase's, Washington, 14-19.
Raymond and Tricey—Bijou, Oshkosh, Wis., 14-19.
Raymond, Ruby—Mannion's, St. Louis, 14-19.
Redford and Winchester—Winona Park, Bay City, Mich., 13-19, Orph., 'Frisco, 27-Sept. 2.
Redledge, Floye—Park, Montreal, Can., 14-19.
Reed and Shaw—Atlantic Gardens, N. Y., 14-19.
Remington, Mayme—Proctor's, Newark, N. J., 14-19.
Reno and Murray—Lyric Park, Joplin, Mo., 14-19.
Reno and Richards—Coliseum, Cleveland, 14-19.
Reno and Smith—Electric Park, Newark, N. J., 14-19.
Rianos, The Four—Wistaria Grove, N. Y., 14-19.
Rice Brothers—Gardner, Mass., 14-19.
Rice, Jack and Bertha—Shea's, Toronto, 14-19.
Rice's Dogs and Monkeys—Temple, Detroit, 14-19.
Rice and Elmer—Temple, Detroit, 14-19.
Rice and Prevost—Hammerstein's, N. Y.—indefinite.
Robinson, Ethel—East End Park, Memphis, Tenn., 14-19.
Robinson and Thompson—Lyceum, 'Frisco, 14-19, Acme, Sacramento, 21-26.
Rochez's Dogs and Ponies—M. H., Brighton Beach, N. Y., 14-19.
Rogers, Will—Morrison's, Rockaway Beach, N. Y., 14-19.
Rolliker, Edward O.—Alhambra, Savannah, Ga., July 31-12.
Ronaldos, Three—Standard, Fort Worth, Tex., 14-19.
Ross and Adams—Electric Park, Newark, N. J., 14-19.
Ross and Fenton—Morrison's, Rockaway Beach, N. Y., 14-19.
Ross and Lewis—Hippodrome, Bury, 14-19, Berlin, Germany, 21—indefinite.
Rossi's Horse—Proctor's 23d St., 14-19.
Rossley and Rostelle—Orph., Springfield, O., 14-19.
Rossow, Charlie—Forest Park, Highlands, St. Louis, 14-19.
Rossow's Midgets—Forest Park, Highlands, St. Louis, 14-19.
Russell and Dunbar—Oak Summit Park, Evansville, Ind., 13-19, Glenwood Park, New Albany, 20-26.
Russell and Tillyne—Keith's, Phila., 14-19.
Russell, Bijou—Palace, Plymouth, Eng., 14-19, Palace, Bristol, 21-26, Hippodrome, Bournemouth, 28-Sept. 2.
SABEL, JOSEPHINE—Paris, France—indefinite.
Sadler, Josie—Haymarket, Chgo., 14-19.
Sailor and Barbaretta—Casino, Manhattan Beach, N. Y., 14-19.
Schenk Brothers—M. H., Brighton Beach, N. Y., 14-19.
Selbrini and Grovini—Pastor's, N. Y., 14-19.
Seymour and Hill—Point of Pines, Revere, Mass., 14-19.
Sharp, Blanche—Forest Park, Kansas City, 14-19.
Sherman and De Forest—Shea's, Toronto, 14-19, Keith's, Phila., 21-26.
Simpson, Cheridah—Temple, Detroit, 21-26.
Simpsons, The—Henderson's, Coney Island, N. Y., 14-19.
Sims, Rcouble—Pleasure Park, Muskegon, Mich., 14-19.
Six and Gedmy—Forest Park, Highlands, St. Louis, 14-19.
Slater and Finch—Four Mile Creek Park, Erie, Pa., 14-19.
Smirl and Kessner—Ramona Park, Grand Rapids, Mich., 13-19.
Smith and Fuller—Hopkins', Louisville, 14-19.
Somers and Wible—Tumbling Dam Park, Bridgeton, N. J., 14-19.
Spaulding—Chester Park, Cincinnati, 14-19.
Spraguellas, Musical—Forest Casino, Rocky Point, R. I., 14-19.
Stahl, Rose—M. H., Brigton Beach, 14-20, Orph., Denver, 28-Sept. 4.
St. Belmos Trio—Kennywood Park, Pittsburgh, 14-19.
Steinert and Thomas—Island Park, Easton, Pa., 14-19.
St. Elmo, Leo—Ocean Pier, Sea Isle City, N. J., 14-19.
Stephens, Paul—Proctor's, Newark, N. J., 14-19.
Stilson Brothers—Electric Park, Detroit, 14-19.
Stinson and Merton—Keith's, N. Y., 14-19.
Sturant and La Vardo—White City, Chgo., 14-19.
Sullivan, Mark—Keith's, Phila., 14-19.
Sully, Lew—Haymarket, Chgo., 14-19.
Sunetaro's Japs—Casino, Toledo, O., 13-19.
Sutton and Sutton—Olentangy Park, Columbus, O., 13-19.
Sylva, Marguerita—Shea's, Buffalo, 14-19.
Taylor, Mae—Palace, Boston—indefinite.
Taylor Sisters—Morrison's, Rockaway Beach, N. Y., 14-19.
Taylors, The—Forest Casino, Rocky Point, R. I., 14-19.
Teal, Raymond—Casino, San Diego, Cal., 7-19.
Tenley, Elmer—M. H., Brighton Beach, N. Y., 14-19.
Texana Sisters—Olympic, Chgo., 14-19.
Theriaita, La Belle—Proctor's 23d St., 14-19, Chase's, Wash., 21-26.
Tina, Mae—O. H., Manitowoc, 14-19.
Trask and Gladden—Mannion's, St. Louis, 14-19.
Travers, Roland—Wonderland, Danville, 13-19.
Troba—Shea's, Buffalo, 14-19.
Trovollo—Proctor's, Newark, N. J., 14-19.
Tsuda—Chase's, Wash., 14-19.
Tyce and Jermon—Park, Bayonne, N. J., 14-19.
Unita and Paul—Wonderland Park, Minneapolis, 14-19.
Usher, Claude and Fanny—Shea's, Toronto, 14-19.
Vaidia Sisters—Sohmer Park, Montreal, Can., 14-19.
Valvero's Naval Bombardment—Chase's, Wash., 21-26.
Van, Charles and Fanny—Pastor's, N. Y., 14-19.
Victoria, Etta—Gardner, Mass., 14-19.
Voelker, Mr. and Mrs. Fred—Haymarket, Chgo., 14-19.
Von Gofre and Cottrely—Fairs, Fairmont, Ind., 14-19.
Von Wenzel, Mirzl—Keith's, N. Y., 14-19.
Waller and Magill—Oakland Park, Easton, Pa., 14-19.
Walbourn and Whitney—Spring Bank Park, London, Can., 7-19.
Walter and Magill—Oakdale Park, Easton, 14-19, Spring Lake, Trenton, N. J., 21-26.
Wangdoodle Comedy Four—Dreamland, Coney Island, N. Y., 7-19.
Ward and Goodwin—A. and S., Boston, 14-19.
Washer Brothers—Lyric, Wichita, Kan., 14-19, Airdome Park, Topeka, 21-26.
Watrous, Mr. and Mrs.—Chester Park, Cincinnati, 14-19.
Watson and Morrisey—Henderson's, Coney Island, N. Y., 14-19.
Wayne, Charles, and Incubator Girls—Morrison's, Rockaway Beach, N. Y., 14-19.
Webb's Seals—Sohmer Park, Montreal, Can., 14-19.
Wesley, Louis—Shea's, Buffalo, 14-19.
West and Van Sicien—Ramona Park, Grand Rapids, Mich., 13-19, Spring Brook Casino, South Bend, Ind., 20-26.
Weston and Raymond—Hyatt's Park, Columbia, S. C., 14-19.
Weston, Cecilia—Electric Park, Newark, N. J., 14-19.
Weston, Dan—Henderson's, Coney Island, N. Y., 14-19.
Westons, Three—Keith's, N. Y., 14-19.
White and La Mart—Dreamland, Rochester, N. Y., 14-19.
White and Simmons—Park, Bayonne, N. J., 14-19.
Whitelay and Bell—Forest Casino, Rocky Point, R. I., 14-19.
Wickers, Three—Bijou, Escanaba, Mich., 14-19.
Wikoff, Baby Irma—Bijou, Marinette, Wis., 14-19.
Williams and Melburn—Riverside Park, South Hanson, Mass., 14-19.
Williams, Dolly—Columbia, Utica, N. Y., 14-19.
Wilson, Alf and Mabel—Lake View Park, Lowell, Mass., 14-19.
Wilsons, The—Keith's, Phila., 14-19.
Wiora Trio—Keith's, Phila., 14-19.
Wood Brothers—Highland Lake Park, Winsted, Conn., 14-19.
Wood, George H.—Keith's, Boston, 14-19.
Wood, Milt and Maude—Waldemere Park, Erie, Pa., 14-19.
World Comedy Four—Keith's, Phila., 14-19.
Wormwood's Monkeys—Woolworth's, Lancaster, Pa., 14-19.
Yackley and Bunnell—Norumbega Park, Boston, 14-19.
Yamamoto Brothers—Hammerstein's, N. Y., 14-19.
Ye Colonial Septette—Casino, Manhattan Beach, N. Y., 14-19.
Young America Quintette—Keith's, Boston, 14-19.
Young and Brooks—Renwick Park, Ithaca, N. Y., 14-19.
Zancigs, The—Keith's, Phila., 14-19.
Zel, Raymond—Star, Fort Wayne, Ind., 14-19.
Zella and Dot—Point of Pines, Revere, Mass., 14-19.
Zoellers, Three—Electric Park, Balto., 14-19.
Zutka—Farm, Toledo, O., 13-19.

DATES AHEAD.

(Received too late for classification.)

A DANGEROUS LIFE: Quebec, Can., Aug. 17-19, Montreal 21-26.
AN ARISTOCRATIC TRAMP (R. F. E. Lester, mgr.): Bloomfield, Ind., Aug. 15, Washington 16, Oakland 17, Spencer 18, Vincennes 19, Evansville 20, Carmi, Ill., 21, Mt. Vernon 22, Marion 23.
ARNOLD'S STOCK: Newark, O., Aug. 14-21.
CANADIAN JUBILEE SINGERS (W. T. Cary, mgr.): Hamilton, Can., Aug. 14—indefinite.
CULHANE, CHASE AND WESTON'S MINSTRELS: Rye, N. Y., Aug. 14-19, Bay Shore 21, Sayville 22, Patchogue 23, Southampton 24.
DONNALLY AND HATFIELD MINSTRELS (Edward Conard, mgr.): Butler, Pa., Aug. 17, Mead 18, Franklin 19, Oil City 21, Titusville 22, Warren 23, Kane 24, Johnsonburg 25, St. Marys 26.
DORA THORNE (D. L. E. Pond, mgr.): Benton Harbor, Mich., Aug. 15, South Haven 16, Charlotte 17, Lansing 18, Battle Creek 19, St. Johns 21, Fowler 22, Stanton 23, Alma 24, Ithica 25, Greenville 26.
DORA THORNE (Central: Dave Seymour, mgr.): Chicago, Ill., Aug. 20-23, Plymouth 24.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Pittsburgh, Pa., Aug. 14-26.
EWING, GERTRUDE: Poplar Bluff, Mo., Aug. 14-19, Jonesboro, Ark., 21-26.
FAUST (Porter J. White's): Woodstock, Can., Aug. 21, Stratford 22, Guelph 23, Hamilton 24, Belleville 25, Kingston 26.
FENBERG STOCK: Bath, Me., Aug. 14-19, Rockland 21-26.
KILTIES' BAND (T. P. J. Power, mgr.): Louisville, Ky., Aug. 13-19, Evansville, Ind., 20-26.
KARROLL, DOT: Marlboro, Mass., Aug. 14-19, Lynn 21-26.
PARIS BY NIGHT: Newburgh, N. Y., Aug. 20.
THE BOY BEHIND THE GUN (W. W. Woolfolk, mgr.): Elizabeth, N. J., Aug. 19, Hoboken 20-22, Trenton 24-26.
THE CONVICT'S DAUGHTER (W. J. Boyer, mgr.): Newberry, Mich., Aug. 15, Grand Marias 16, Munising 17, Manistique 18, Gladstone 19, Ladysmith, Wis., 21, Bruce 22, Cumberland 23, Hayward 24, Ashland 25, Two Harbors, Minn., 26.
THE HOLY CITY (Western: H. M. Blackaller, mgr.): Hillsdale, Mich., Aug. 19, Battle Creek 22, Charlotte 23, Ionia 24, Luddington 25, Traverse City 26.
TH NEW BELL BOY (R. D. Rimes, mgr.): Atlantic City, N. J., Aug. 14-19, Dover, Del., 21, Crisfield, Md., 22, Salisbury 23, Easton, Pa., 24, Columbia 25.
THE OLD CLOTHES MAN (Rowland and Clifford, props.): Racine, Wis., Sept. 3, Aurora, Ill., 4, Freeport 5.
THE LITTLE RED SCHOOL HOUSE (J. A. West, mgr.): Port Huron, Mich., Aug. 19, Cass City 21, Marlett 22, Imlay 23, Oxford 24, Pontiac 25, Jackson 26.
TURNER, CLARA (Ira W. Jackson, mgr.): Woonsocket, R. I., Aug. 21-26.
VERNON STOCK (Geo. Stacey, mgr.): Olean, N. Y., Aug. 28-Sept. 2.
WAIFS OF NEW YORK (Frank Rayman, mgr.): Muskegon, Mich., Aug. 20, Lansing 22, Toledo, O., 24-26.
WALLACK'S THEATRE (Dubinsky Bros., mgrs.): Sparta, Wis., Aug. 21-26, La Crosse 27-Sept. 2.
WINE, WOMAN AND SONG: New York city Aug. 19, 26.

VAUDEVILLE. VAUDEVILLE.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre,	Boston, Mass.	Chase's Theatre,	[illegible]
Keith's Bijou Theatre,	Boston, Mass.	Keeney's Maryland Theatre,	[illegible]
Keith's Theatre,	Providence, R. I.	Shea's Garden Theatre,	[illegible]
Keith's Theatre,	Pawtucket, R. I.	Shea's Theatre,	[illegible]
Keith's Theatre,	New York City	Moore's Theatre,	[illegible]
Keith's New Theatre,	Philadelphia, Pa.	Temple Theatre,	[illegible]
Keith's Bijou Theatre,	Philadelphia, Pa.	Arcade Theatre,	[illegible]
Keith's Prospect Theatre,	Cleveland, O.	Moore's Theatre,	[illegible]
Keith's Royal Princess Theatre,	London, Eng.	Moore's Theatre,	[illegible]
Harry Davis' Grand Opera House,	Pittsburg, Pa.	Park Theatre,	[illegible]

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Performers wishing to fill odd open weeks during the Spring and Summer are requested to make application at once.

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GREAT LePAGES

THE MAN WHO JUMPS.

Nothing in the athletic line has been seen here to equal the track jumping and vaulting of LePage, whose title "The Great," cannot be disputed. He kicks two tambourines six feet apart at one time, and lands on the floor, jumps upon and splits in twain an apple placed upon a razor-edge sword, and does many other feats of this kind that it is doubtful if any other man living could accomplish.—*Herald*, Newport, R. I.

Aug. 7 Freebody Park, Newport, R. I., Aug. 14 and 21 Luna Park, Coney Island, N. Y.

WM. MORRIS, Agent.

FRED NIBLO

"The American Humorist"

Didn't have time to change my ad last week. Was busy untangling fishline. Don't suppose it makes any difference, anyway.

CHAS. E. INNES AND MAUDE S. RYAN

Evansville, Ind., *Evening News:* Last night at Cook's Park vaudeville stage, Evansville's favorite act, "Innes and Ryan," scored a tremendous hit with their new success, "Shame on You." This excellent team was compelled to respond to several encores and it is safe to say that they will always be greeted with the same hearty welcome that they have received this week.

Week Aug. 14, Pastor's, New York City. Add. J. K. BURKE or M. S. BENTHAM.

JAS. FRANCIS

AMERICA'S MOST VERSATILE COMEDIAN

SULLIVAN

Featured this season THE BUM—ME. Last season THE ECCENTRIC FRENCHMAN. 40 weeks, HENRY W. SAVAGE PRIDE OF PUTNAM CO.

CHARLES HORWITZ

Author of the best one act plays in vaudeville. "The Old Love" for Lizzie Evans and Co., "A Horse on Horan" for LeRoy and Clayton, "The Two Senators" for Monroe, Mack and Lawrence, "Mrs. Murphy's Second Husband" for Gracie Emmet and Co., "A Medical Discovery" for Kine and Gotthold, "A Strange Boy" "A Matrimonial Substitute," "The Widow Wise," "Regan's Luck," "The Electric Boy," "A Rustic Romeo," "A Romance and a Hold Up," "The Son of His Dad," and many other hits. For terms on Sketches, Plays and Monologues address Care JOS. W. STERN AND CO. CHARLES HORWITZ, 34 East 21st St., New York.

AL. H. WILSON TO WRESTLE.

In The German Gypsy, the new comedy in which Al. H. Wilson will appear this season, there is a finale of an act that calls for a wrestling bout between the hero (Mr. Wilson) and the heavy villain that, of course, results in the discomfiture of the latter, and Manager Sidney R. Ellis is in a quandary as to how to arrange the situation in order to introduce a trained athlete to successfully combat the star, instead of an actor who should do the work. This conclusion grew out of the difficulty Mr. Wilson experienced at practice to find an actor with the ability to withstand some very heavy falls necessary to a strenuous "catch as catch can" bout and still be in trim to go through his part. The lessons already rehearsed at an athletic academy have demonstrated that the match as introduced in this play is about all that one man would care to bother with, and hence Mr. Ellis' proposed determination to employ a professional. Mr. Wilson, in anticipation of this, is busily engaged in a daily struggle with an expert that he may not be found wanting.

MUSIC NOTES.

Jan Kubelik will open his American tour in Carnegie Hall on Nov. 10.

Clifford Wiley, an American baritone, who has been singing in Paris, London and Berlin, arrived Sunday on the "Moltke." He will make a tour of this country the coming season.

The annual concert given by the Bar Harbor Choral Society, August 8, was quite a social event, bringing together a large and fashionable audience. The solo parts were taken by Bertha Harmon Force, Theodore Van Yorx and Frank Croxton.

Born.

WALSH.—A daughter to Mr. and Mrs. J. D. Walsh, at their Summer home, Patchogue, Long Island, on August 9.

Married.

GREENE—WILSON.—Thomas Evans Greene and Katie V. Wilson, at Atlantic City, on Aug. 5.

Died

BUTLER.—At Missoula, Mont., on August 10, as the result of an accident, Thomas Butler, cyclist, professionally known as Volo.

DIXON.—Joseph Dixon (J. N. Vinegan), at Pottsville, Pa., on Aug. 3.

FERREE.—Olphn B. Ferree (Gwen Ferree), at Cincinnati, on Aug. 3.

GRISWOLD.—A. M. (Zanda) Griswold, at New York city, on Aug. 8, aged 37 years.

HARDIMAN.—Suddenly, at New York City, on August 11, Frank J. Hardiman, treasurer of Pastor's Theatre; aged 37 years.

HOLDEN.—Maude Holden (Mrs. Allen Hampton), at Seattle, Wash., on Aug. 6, aged 25 years.

LYNDE.—Joseph Lynde, at New York city, on Aug. 8.

ROBERTS.—At the Pilots' Home, Bedford City, Va., on August 6, of apoplexy, Nicholas D. Roberts.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Max Witman and Adelaide Manola play Catching a Husband and head the bill at the Olympic this week. Others are Burton's dog circus, Crawford and Gaston, Mr. and Mrs. Alfred Keicy in The Pipe of the Gods, Susie Fisher, Bimm-Boom-Brrrr, Jolson, Palmer and Jolson, Texana Sisters, Georgie Charters Lewis, Richard Brandon and co., Leonard and Bernard, Patty Brown, Barth and Craig, and the Mimic Three.——Haymarket: Opening bill as announced last week, with the addition of Lew Sully.——Sans Souci Park: High Mogul in the theatre. Blondin outdoors, concerts and concessions.——Columbia: Ellery's Royal Italian Band.——Ravinia Park: Rivela's Imperial Italian Band.——Riverview Park: Pain's Fall of Port Arthur.——Trocadero: Stock burlesque.——Folly: Burlesque.——Item: Ellery's Band continues to draw big crowds to the Coliseum.

OTIS COLBURN.

BOSTON, MASS.—This is the last week but one of the long engagement of the Fadette Woman's Orchestra at Keith's, and the popularity of the musicians is as great as ever. The other features of the excellent bill are Rudolph Hornky and Leona Bergere in He, She and He, Victor Moore and Emma Littlefield, George Wood, Kennedy and Rooney, Rae and Bennedetto, Daisy Dumont, the Young American Duo, Le Clair and Hardt, Gates and Nelson, Georgia Galvin, Murphy and Andrews, and the kinetograph.——With the stock co. at the Palace this week an excellent olio is provided by Melville and Young, Carrol and Baker, Curtis and May, Balfour Brothers, and Dennison and Courtland.——The attractions at Austin and Stone's are Powell's Minstrel Maids, Kahler and Marion, Ward and Goodwin, Melrose and Elmer, and La Porte and Hadley.——There is a novelty at Paragon Park in the Darky Jubilee, replacing the Wild West, and the open air attractions are Bristol's horses, McPhee and Hill, and Marr and Evans.——At Norumbega Park are Ellsworth and Burt, Lizzie Daly and co., Yackley and Bunnell, C. W. Littlefield, and the komeograph.——Matt Ott has a monopoly upon the musical comedies at suburban parks this week, for his The Belle of Boston holds the stage at Lexington Park and Mr. Planet of Mars has swung around the circle to the Medford Boulevard.——Carl E. Lothrop, of the Howard Athenæum, has returned to Boston from a pleasant vacation in New Hampshire and has resumed his position as a regular attendant at the ball games.——Frank V. Dunn has disposed of his theatrical interests in Boston and is doing the same thing with his property in Philadelphia in preparation for baseball next year.——Tony Mazzett, wrestler, aeronaut and athlete, was badly injured in a contest at Walker's Museum last week and had to be taken to the hospital. He had two narrow escapes from death with parachute jumps and now his back is broken.

JAY BENTON.

TOLEDO, O.—Charlotte Townsend and a very capable co. produced The Model, a new comedy by Marcus Bailey, at the Casino week 6-12. The comedy contains some funny mixups, in which three real live babies play an important part. The situations are all cleverly handled, the lines are bright and the fun is pure and wholesome. Miss Townsend is a great favorite here and was showered with attention. While her work in The Model is pleasing, she is capable of much better things. Her support included Lizzie Montgomery, Bessie Johnson, William F. Howell, Gavin Harris, Lew Newcombe, and Fred Hearn. Business good.—The Farm bill for the week had some funny numbers, among which were the acrobatic acts of the Three Keatons and Reno and Richards. Newell and Niblo are premier xylophone players and their act is always good. John Birch gives a very funny melodrama all by himself, playing all the parts with the aid of a few old hats. Adams, of the Adams Duo, gave some very good impersonations. The Albera Trio are fair singers and one of their number is an artist on the 'cello. Houses packed.

C. M. EDSON.

JERSEY CITY, N. J.—Park Theatre (Bayonne; R. A. Schiller, mgr.): Appearing 7-12 were De Kota, Harry Thompson, who had good stories; Mlle. Victoria's dogs, Acker and Gilday, travesty comedians; Bergere Sisters, Woodward and Irwin, and Leroy and Lavanion. Business continues very good, and the performances give satisfaction. Moving pictures are the main card at the Sunday evening performances. Booked 14-19: Edgar Allen, Emilie La Croix co., Billy Carter, Charles and Minnie Burrows, White and Simmons, Baby Keife, Tyce and Jermon, and the De Veau Twins. The Utopians Burlesque co. left here 11 for Washington, D. C., where the season opened 12. Joe Madden, of Madden and Jess, of this city, is the stage-manager. The new dressing rooms being built at the Bon Ton will be ready for the opening, Sept. 4.

WALTER C. SMITH.

CLEVELAND, O.—The Star Theatre, the popular home of burlesque, will open 14 with the Imperial Burlesquers.——At the Collseum Garden Theatre the following bill will be presented 14-19: Louis Albion and Virginia Cronna, Mrs. Joseph Seigel and Ned Nye, Newell and Niblo, Nello and Wife, Reno and Richards, and Carmen Sisters.——The Empire Theatre will open this month as a burlesque house, the attractions being furnished by the Columbia Amusement Co.——The Lyric Theatre has been leased to a syndicate headed by J. J. Ryan and will play vaudeville, giving four performances daily.——Ingersoll's Luna Park continues as popular as ever and the attractions offered are the best. Special attention is given to the musical feature at this resort.

WILLIAM CRASTON.

KANSAS CITY, MO.—At Hopkins' Forest Park 6-12 the Ramsey Midgets headed a bill that won considerable favor. Others were: The Three Jacksons, Six and Gedney, Early and Late, Mabel Cassidy, and the biograph. All good acts.——In the German Village at Electric Park 6-12 the Kelly Trio were the star performers, winning much applause. Marguerite McBride, Billy Tann, and the Southern Sisters made up the remainder of the bill, all being well received.——At Fairmount Park 6-12 the Empire Comedy co. in Bibbs and Bibbs were the chief performers. Other turns by James Le Roy, Bert Granville, and the pictures.

D. KEEDY CAMPBELL.

ROCKY POINT, R. I.—Forest Casino (R. A. Harrington, mgr.): A popular bill 7-12 was well received by large houses. On the programme were the Meakins, Thelma Anderson, Marie Girard, Sullagley Brothers, Burke and Urline, Kennedy and James, Anna Holden, the Norrisses, Ramsdell and Donnelly, and the Daisy Lady Orchestra.

HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—At the Orpheum July 31-6 are James J. Morton, Patty Brothers, Smith and Campbell, Celina Bobe, S. Miller Kent and co., Wilton Brothers, Messenger Boys' Trio, La Belle Estellita, and the pictures.——At the Chutes 31-6 last week of Fan Tan, with Bothewell Browne.——At Fischer's 31-6 continuous vaudeville.

OSCAR SIDNEY FRANK.

BUFFALO, N. Y.—Shea's week 7 offered Ray L. Royce, Emma Francis and her Arabs, Henry V. Donnelly and co., Sherman and De Forest, the Clarkonians, Charlotte Guyer George, Leroy and Lavanion, Hines and Remington.——Athletic Park had an excellent list of attractions 7-12, including the Musical Harts, Pearl Presette, Eugene Keith, and Robinson and Grant.

P. T. O'CONNOR.

WINNIPEG, MAN.—Dominion Theatre (M. Kyle, mgr.): Harry and Kate Jackson in A Bachelor's Home were featured week July 31-5. Tom Owen and Della Rose, comedy acrobats; Sisters de Vau, equilibrists; Maude Rockwell, vocalist; the Juggling Jordans, and Pierce and Roslyn were also enjoyable.——Items: This house will be dark till 28 to undergo decorating and cleaning up for opening of season. Manager Kyle will spend three weeks in Lake of Woods district.—Nash and Burrows, managers of the Unique, have purchased a site on Albert Street, with entrance from Main Street, and will build a $25,000 vaudeville Theatre, starting work 15.

DETROIT, MICH.—A splendid bill is served up to Temple Theatre patrons week 7-12, led by Mr. and Mrs. Sidney Drew in When Two Hearts Are Won. Dorothy Russell came in for a goodly share of applause. Miss Russell cannot sing very well, but she is dainty to look at. At the close of her engagement at this house she becomes a member of one of B. C. Whitney's cos. Willy Zimmerman is an artist and his impersonations of great bandmasters were greatly enjoyed. Mullen and Corelli's acrobatic act was decidedly worth while. Mallory Brothers, Brooks and Halliday, John and Bertha Koch, George Wilson, Burton's dogs, and the kinetograph pictures closed a bill that has had few equals at this house.

REVERE, MASS.—Point of Pines (Joseph Raymond, mgr.): Madame Schell and her lions, Will Dockray, Brindamour, Crosby and Taylor, and Gracie Emmett and co. gave satisfaction to large houses 7-12. International Vaudeville Club announced for 13-19.——Crescent Beach, Mammoth Theatre (John F. Slattery, mgr.): Crowded and pleased houses were the rule 6-12. Attractive bill by Melville and Young, the Del Mottis, Jennings and Renfrew, Header and Lewis, Thomas O'Brien, Charles Bohan, Emile Benner, Maxwell and Mack. For 13-19 Turner's Colored Troubadours.——Item: Nellie V. Parker is resting at Crescent Beach.

PATERSON, N. J.—Fairyland (Melville and Schultheiser, mgrs.): Drew good houses 7-12 with a clever vaudeville bill headed by Mr. and Mrs. Perrins D. Fisher in The Halfway House, Harry Le Clair, Four American Trumpeters, and Powers' elephants. Attendance continues to improve here.——Family Theatre did a good business with American Trio, Cunningham and Conway, May Melville, the Alberts and Ray co. Co. pleased.——Bijou (J. H. Rowley, mgr.): Opens season 28 with burlesque. The house has been overhauled and renovated throughout and will present an improved appearance.

EVANSVILLE, IND.—Oak Summit (W. B. Marrill, mgr.): Bill week 6 embraces Atlantis, Charles Hasty, Marvelle and Gleason, Colton and Darrow, Sandow Brothers.——Cook's Park Theatre (Harry Laurence, mgr.): Bill week 6 includes Brown and Wright, Marie Alba, Marie Lorenz, Love and Bailes, and Barney First.——Items: The Fall of Port Arthur in fireworks display 3-6 proved an excellent additional attraction.—The season at the People's Theatre opens 13 with Hooligan in New York.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Large houses continued 7-12, and the following bill was well received: Metcalf and Paddock, Browning, Welp and co. in The Widow Wise, James and Bonnie Farley, Howe and Scott, Ziska and King, and pictures. Austin Walsh appeared at one performance, and was succeeded by William Tompkins. For 14-19: Wormwood's dogs and monkeys, Marco Twins, A Night in Venice, and others.

LITTLE ROCK, ARK.—Forrest Park (Charles T. Taylor, lessee and mgr.): Kenton and Lorraine, Phroso, Rambach and Williamson, and the kinodrome July 31-5. Next week: Hurd, the magician; Copeland and Copeland, Minnie Wardell, Delmore and Darrell, and the kinodrome.——Item: Cannon and Thornton, comedy sketch artists, were closed by the management after their opening performance account of poor act.

SPRINGFIELD, O.—Spring Grove Casino (C. F. Powell, mgr.): Week 6-12: Dixon and Fields in Hans and Nix displaced the vaudeville and pleased good patronage.——Orpheum Theatre (Orpheum Theatre Co., mgr.): Opened for the season 7 with Leonard and Mason, Bonnie Gaylor, Brothers Albion, Three Evans Sisters, James V. Barardi, and pictures to capacity. Bill 14-20: Rossley and Rostelle, Pierson co., Miss Forbes, Barney First, and J. V. Barardi.

NEWARK, N. J.—Proctor's 7-12: Corse Payton and co., Rossi's horse, World and Kingston, George W. Day, John S. Lelck, Keno, Welch and Melrose, Transatlantic Four, and Murphy and Francis. Pleased capacity houses.——Electric Park 7-12 had Mr. and Mrs. Harry Thorne and co., Devean Sisters, Nellie Seymour, Rooney and King, Robert Mack, Irene Lee, the Nellos, and La Belle Stone. Attendance good.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Largest attendance this season week 6-12 (circus week). Attendance highly pleased with fine bookings which Mr. Buchanan has been successful in securing. Seventeen Zouaves, Sheck Brothers, the Celebros, Texana Sisters, the Hickmans, Rader Brothers, and kinodrome.

PORTLAND, ORE.—Star: Week 6-12: Bending Bonds, Massoney and Wilson, Roy McBrain, Gaston and Harvey, Richard Henry Miller.——Grand: Great Albini, Nellie McGuire, McLean and Mack, Fred Purinton, Ahern and Baxter, Onslow and Garrett.——Baker: Hanvey and Boyd's Minstrels, Gerome, McDonald and Gillespie.——Lyric: Lucile.

PEORIA, ILL.—Weast (C. F. Bartson, mgr.): Week 7-12: Lace and Lace, Carrie Wisner, Jarvis and Tudor, Holland and May. House has just opened again after a brief shutdown for improvements.——Jacobs (A. F. Jacobs, prop.): Business O. K.——Item: Main Street Theatre will reopen 20.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week 6-12: Elisabeth Murray, Ida O'Day, Herbert and Willing, Lucy and Lucier. Big business; fine weather.——Johnson's Island (Charles L. Goodalte, mgr.): Vaudeville performances have been discontinued for balance of season.

JANESVILLE, WIS.—West Side Theatre (Clarence Burdick, mgr.): After being closed six weeks while needed repairs and improvements were made this popular place opens 14 with Boyd Coleman and co., Amato Troupe, Armstrong and Holly, Mr. and Mrs. Bobby Carroll, Le Roy Benson, and Ray Mac.

LANSING, MICH.—Bijou Theatre (D. J. Robson, mgr.): Week 7-12: Neola, Ferguson and Passmore, Carulton and Hodges, Charles Heclow, and Tom Farrel pleased.——Waverly Park Theatre (F. J. Williams, mgr.): Bennett Sisters, Barrington, Reville Sims, Downey and Willard, and Roy Schrock.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): For week of 6-12 splendid crowds saw a good bill, including Wynne Winslow, Flood Brothers, Wilson Trio, Rawls and Von Kaufman, and Earl and Wilson.

FALL RIVER, MASS.—Lincoln Park Theatre (I. W. Phelps, mgr.): The bill week 7-12 included Haynes and Redmond's Musical Comedy co.; the co. is headed by Julia Redmond, supported by an excellent co. Erle and Lee and Leona Hanson did specialties. Attendance large.

BRUNSWICK, ME.—Merry Meeting Park, Rustic Theatre: J. W. Gorman's All Aboard July 31-5; good co.; large and well pleased audiences. J. W. Gorman's Opera co. in Said Pasha 7-12; opened to a large audience. The best co. of its kind that ever visited the park.

SYRACUSE, N. Y.—Valley Theatre (W. H. Kohnle, mgr.): Pewitt, the mechanical face; Allini's monkey, Charlotte Coate and Sunflower Girls, Billy Carter, and Howell and Emerson attracted the usual good business 7-12.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Week July 31: Wilber, Harry Zogrenia, Yogi, Wiley-Perris co., Cain and Elmer. Mr. and Mrs. John T. Powers, and pictures pleased large houses.

DOVER, N. H.—Central Park (A. B. Leighton, mgr.): Muldoon's Picnic co. pleased largest business of the season July 31-5. Bill week 7-12 includes Four Shannons, John Barker, Coppinger and White, Robin, and George N. Diamond and co.

JAMESTOWN, N. Y.—Celeron Theatre (Jule Delmar, mgr.): Week 7-12: Dida, Bert Howard and Leona Bland, Al. Lawrence, Berry and Berry, and Milt and Maud Wood make up the best bill this season. Business excellent.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Kelly and Violette, Bimm, Bomm, Brrr, Leonard Kane, Travelle and Landers, and kinodrome 6-12. Excellent bill; big business.

RICHMOND, IND.—Gennett Theatre (J. Swisher, mgr.): Week 7: The Lakolas, Raymond Merritt, Willig and Larkin, Ernest Renk, Richards, Herbert and Vance, pictures pleased S. R. O.

DUBUQUE, IA.—Shooting Park (Jacob Rosenthal, mgr.): Closed for week of Street Carnival.

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NEW YORK

ARENA

FORT SCOTT, KAN.—Floto's Circus drew very good business July 31; performance very good.

OSWEGO, N. Y.—Ringling Brothers' Show to immense attendance 3. They gave fine satisfaction both as to menagerie and performance, but many complaints were heard against the sellers of various articles passing among the audience during the performance.

GREEN BAY, WIS.—Gentry Brothers' Shows exhibit here 11 at Hagenmeister Park.

OSHKOSH, WIS.—Gentry Brothers' Shows will exhibit here 12.

LOUISIANA, MO.—Wallace Brothers' Circus 3 did good business in spite of rain.

HELENA, MONT.—Barnum and Bailey's Circus exhibits here 8.

NEW PHILADELPHIA, O.—John Robinson's ten big shows combined played to two big audiences 1 on the Fair Grounds. Mr. Robinson admitted some eighty children and attendants of the Children's Home to the afternoon performance free. Captain George W. Bowers was the guest of the show. The genial Doc Waddell is the press agent and he entertained the members of the press.

ADRIAN, MICH.—Ringling Brothers' Circus gave two performances here 7 to the largest business and best satisfaction of any circus appearing here.

CHEYENNE, WYO.—Gentry Brothers' Shows exhibit 18.

SPRINGFIELD, O.—Carl Hagenback's Trained Animal Circus 7; one of the best circuses and the best trained animals ever exhibited in this city; two good audiences were present and were very appreciative.

WINNIPEG, CAN.—Siebel's Dog and Pony Show July 26-29 to good business.

MORGANFIELD, KY.—Wynn's Park: Three games for championship, Grove Centre, Corydon, and Morganfield, $50 purse, July 2-4; money divided G. C. and C.; attendance fine.

OCONTO, WIS.—Gentry's Pony Show exhibits here 10.

MONMOUTH, ILL.—Ringling Brothers' Circus billed here for 22; paper very artistic and pleasing.

FAIRS AND CARNIVALS.

The Patterson-Brainard Carnival company exhibited at Louisiana, Mo., one week, beginning 7.

Annual Summer industrial fair was held at Winnipeg, Can., July 21-28. Attendance 125,000. Special attractions were the Colonial Septette; Caicedo, tight wire performer; Yoscarya, high air acrobatic feats; the Clarkoniana, Nelson Comiques, and Ferari Brothers' shows for Midway. F. W. Drewry was president and manager of exhibition.

The Great Wallace Shows at Fulton, Mo., pleased fully 12,000 week 4-11.

The Mundy Carnival company exhibited to good attendance at Altoona, Pa., 8.

Parker's Amusement holds street carnival at Dubuque, Ia., under auspices of Eagles, 7-12.

The Gaskill Carnival company's street fair exhibited at Cheyenne, Wyo., 1-5, presenting fine attractions to good business.

The Great Parker Amusement company held a street fair at Monmouth, Ill., July 31-5, under the auspices of the local fire department. Excellent, well managed and clean shows. Firemen cleared $1,000 toward their relief fund.

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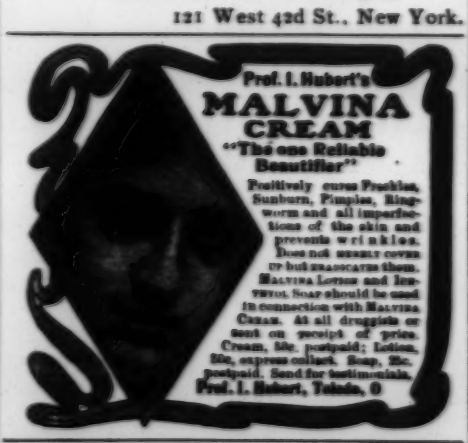
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